

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3679.

SATURDAY, APRIL 30, 1898.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE STREET, PICCADILLY, W.
SAMUEL RAWSON GARDINER, Esq., M.A., D.C.L., LL.D., Fellow of
Merton College, Oxford, will on TUESDAY NEXT, May 3, at 3 o'clock,
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Subscription to this Course, Half-a-Guinea; to all the Courses in the
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BRITISH ARCHEOLOGICAL ASSOCIATION.—
THE ANNUAL MEETING will be held at 22, SACKVILLE
STREET, PICCADILLY, on WEDNESDAY NEXT, May 4, at 4.30 P.M.
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Following Days.
Papers will be read and Discussions held on all matters connected
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PUBLIC APOLOGY.

TO MISS MARIE CORELLI.

I hereby express to you my regret that in a book published by me,
called 'Literary London,' statements have appeared which are damaging
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SATURDAY, APRIL 30, 1898.

CONTENTS.

MR. MALLOCK'S ARISTOCRACY AND EVOLUTION ...	559
THE BIOGRAPHICAL EDITION OF THACKERAY ...	559
THE STORY OF OUR ENGLISH TOWNS ...	560
THE COPTIC NEW TESTAMENT ...	561
MR. WYNDHAM'S EDITION OF SHAKESPEARE'S POEMS ...	562
NEW NOVELS (The Pride of Jennico; Trewinnot of Guy's; A Bride of Japan; Jacqueline Vanesse) ...	563
BOOKS OF TRAVEL ...	563
SHORT STORIES ...	564
TRANSLATIONS FROM HORACE ...	564
OUR LIBRARY TABLE—LIST OF NEW BOOKS ...	565
LORD HERBERT OF CHESBURY; SALE; JUNIAN CON- TROVERSY; HENSHAW'S PLOT AGAINST THE PRO- TECTOR ...	566-567
LITERARY GOSSIP ...	567
SCIENCE—WHITEHEAD ON UNIVERSAL ALGEBRA; ANTHROPOLOGICAL NOTES; SOCIETIES; MEETINGS; NEXT WEEK; GOSSIP ...	568-570
FINE ARTS—THE PRUSSIAN ART YEAR-BOOK; LIBRARY TABLE; THE ROYAL ACADEMY; THE GRANT MORRIS SALE; GOSSIP ...	570-574
MUSIC—THE WEEK; GOSSIP; PERFORMANCES NEXT WEEK ...	574-575
DRAMA—THE WEEK; LIBRARY TABLE; GOSSIP ...	575-576

LITERATURE

Aristocracy and Evolution. By William H. Mallock. (Black.)

MR. MALLOCK continues in his new book the series of social studies on which he has now been engaged for several years. It possesses the merits of its predecessors to a large degree; it is a clear and able presentation of what may be termed the capitalist case. But it is somewhat too elaborate for the thesis which the author seeks to maintain, and is rather too abstract to be altogether easy reading. The points he makes are after all tolerably obvious, and scarcely need the studied apparatus of argument with which he provides them.

Briefly put, Mr. Mallock's thesis is that progress (by which he mainly means material progress) is due to the organizing power of exceptionally gifted individuals, who can only be induced to exercise their functions by the prospect of exceptional wealth. He calls this, after Carlyle, the Great Man Theory, though he recognizes that the Great Man of the Chelsea Sage was something different from his own, who corresponds rather to Carlyle's Captain of Industry. When we learn that the Great Man may be of only ordinary intelligence and morals, provided he has power of will and habits of command, it is clear that we have to do with a new kind of aristocracy. The test of the Great Man, according to the author, is success in a material sense. In other words, his Great Man is the Rich Man. If so, his book had been better entitled 'Plutocracy and Evolution.'

Mr. Mallock is mistaken in thinking that sociologists ignore the part played by exceptional ability in furthering progress. He argues with considerable force against Mr. Herbert Spencer and Mr. Kidd on this subject, but they are not, in this connexion, considering the influence of individuals on economic progress, to which these pages are practically confined. They would probably be prepared to allow the importance of business ability in advancing material progress, which is all that Mr. Mallock contends for. On the other hand, it is fair to allow that he makes several

effective points against these thinkers in their attempts to explain genius or real greatness from its environment.

Theoretically this book is supposed to be dealing with the causes of material progress, and its contention is that one of the most efficient causes is the exceptional ability of certain men, who are styled throughout as Great. But practically it is an ingenious polemic against certain forms of modern Socialism. The writer is especially concerned to meet the Socialistic contention that the present mode of distribution of wealth is unjust and opposed to true progress. It would have been well if he had not weakened his case by overstating it. All economists allow the claim of exceptional business ability to exceptional reward; "wages of superintendence" is the rather unfortunate technical term. But the Socialist contention is rather that these wages are too low than too high, and that they are too often paid to the wrong person—to the exploiter rather than to the inventor, to the capitalist or financier rather than to the man who really does the work of organization or invention. That is the case Mr. Mallock has to meet, and he has scarcely done so. Indeed, he seems rather to yield it, since he remarks that at times the organizer (his Great Man) seems no more than an energetic bagman who exploits the talents of another. Yet the exploitation is justified, according to the book, because it is successful, and therefore proves that the Great Man (the bagman) is performing a social function for which the world is prepared to pay heavily, and which must therefore be correspondingly efficient.

It would, however, be doing an injustice to Mr. Mallock to represent his book as being confined to such ineffective and superficial arguments. He has much that is instructive to say upon the difference between evolution by the survival of the fittest, which is a long and toilsome process due to the improvement of the average man, and progress by successful organization, which is increasingly rapid. Even here he is inclined to attribute over much to the individual and too little to the social capital locked up, as it were, in the mere existence of a civilized nation.

He seems, indeed, apt to disregard all forms of activity except those that result in money-getting. It is true that he is chiefly concerned with economic evolution, but even here the economists have recognized other forms of productive work than those which result immediately in material products; the schoolmaster is, in his way, one of the most effective of productive workers. Mr. Mallock even goes so far as to apply his money gauge to the activity of Socialistic agitators. They cannot, or do not, amass fortunes themselves, and thereby, in his eyes, condemn themselves as inefficient reasoners. This is scarcely effective argument, even *ad homines*.

The book contains several ingenious suggestions as to the relations of democracy and aristocracy. Democracy provides the demand, the aristocracy organizes supply. The ordinary man determines the directions in which the Great Man shall exercise his activity. Beyond the means of subsistence, wealth is a matter of imagination, and thus the ordinary man comes to his own again. There are many

such ingenuities, which, however, are more ingenious than convincing.

Altogether this new social study gives with much skill and great clearness an explanation and defence of the present state of economic distribution in modern countries. There is obviously much to be said for a system which actually exists, and thereby proves it is capable of satisfying the needs of the ordinary mortal. The author is not so successful in his attempts to prove that the present is the only possible form of the distribution of wealth. Indeed, pushed to a logical conclusion, his book would tend to show that there is no progress possible, since all is for the best in this best of all possible worlds.

The Works of W. M. Thackeray. With Biographical Introductions by his Daughter, Anne Ritchie.—Vol. I. *Vanity Fair*. (Smith, Elder & Co.)

THACKERAY is read, we imagine, to-day almost as widely as he has ever been since the first appearance of 'Vanity Fair' rather more than half a century ago. But we seem to have left a long way behind us the old vexed question—on which so much pen and ink and not a little temper were once expended—as to whether or no the great novelist was a cynic. We are rather inclined to accept, with a mental shrug of the shoulders, the contrary dictum, that the man who disliked everybody in 'Vanity Fair' "except Dob and poor Amelia," the creator of Col. Newcome, Lady Castlewood, and Helen Pendennis, was a sentimentalist who, in this matter, requires scarcely less forgiveness than Charles Dickens.

But, however this may be, it matters little—his personal attitude. He is a creative genius, and therefore we turn to his books again and again, finding ever some fresh point of contact with human nature, some new source of intellectual delight. He has enlarged the charmed circle of our best friends, whose every act is real and living, making us intimate with Becky Sharp, Arthur Pendennis, Harry Esmond, and Ethel Newcome, queen of heroines. And, possessing in his own peculiar fashion the great, rare gift of style, he could tell a story, as so few can, so that it holds his readers absorbed and entranced, and becomes, as it were, a part of their personal experience for all time.

Thus, perhaps, we have no imperative right to mourn over the fact that his wishes, as interpreted by Mrs. Ritchie, have prevented the appearance of any complete life. Such is not required for the understanding and appreciation of his work.

But, curiously enough, it would certainly seem that Thackeray the artist thought otherwise. No one can doubt that his novels were informed throughout by a morality about which he was profoundly in earnest. He is at pains, from the beginning, to inform his readers of his own opinions on the problems of life involved therein, and has the habit of betraying himself on many incidental points of taste and sentiment. He has drawn himself, to some extent, in 'Pendennis,' and has conspicuous favourites among his other characters. It thus happens that we are able

to form a fairly correct estimate of Thackeray the man from a study of his books.

We have, in addition, a certain amount of correspondence that is exceedingly charming, many critical and reminiscent essays or monographs, and a life in the "Great Writers Series," to which a few letters and family papers were contributed. And Mrs. Ritchie is now publishing her final memoirs in the shape of introductions to a standard "Biographical Edition" of the novels, which she thus describes:—

"My father never wished for any biography of himself to be written, and for this reason I have never attempted to write one. It is only after a quarter of a century that I have determined to publish memories which chiefly concern his books. Certain selections from his letters are included, which tell of the places where his work was done, and of the times when he wrote. So much has been forgotten, and so much that is ephemeral has been recorded, that it is my desire to mark down some of the truer chords to which his life was habitually set. For this reason I have included one letter to my mother among the rest: it will show that he knew how to value the priceless gifts of home and of happiness while they lasted, as well as to bear trouble and loneliness when they fell upon him."

Curiously enough, this letter to Thackeray's wife cannot be found here; it may be reserved for a later volume of the edition. But otherwise Mrs. Ritchie has described her methods with absolute fidelity, and it is only to be regretted that, owing to her resolve to avoid a continuous narrative, she becomes occasionally confused as to dates and allusions. She assumes in the reader a little more familiarity with the subject than he is likely to possess.

There are several new drawings, all extremely characteristic; and the disjointed paragraphs of anecdotes and impressions, covering almost every period of his life, are full of interest and humour.

We have a good deal about Thackeray's visit to Germany, including the well-known account of his introduction to Goethe, with delightful sketches of Hummel, Devrient, a students' duel at Godesberg, and "Major and Mrs. Hobkirk for the Continent." Thence he asks for "a cornetcy in Sir John Kennaway's yeomanry," because

"a yeomanry dress is always handsome and respectable. As it is, I have to air my legs in black breeches, and to sport a black coat, black waistcoat, and cocked hat, looking something like a cross between a footman and a Methodist parson."

He must have a court dress.

He gravely tells his mother:—

"I have fallen in love with the Princess of Weimar, who is unluckily married to Prince Charles of Prussia. I must get over this unfortunate passion, which will otherwise bring me to an untimely end."

And again:—

"Blinded by the rays of her eyes, I am giving myself ecstatically up to— I can't finish the sentence. You must fancy another picture, in which the new-comer is standing between me and the sun, and giving me leisure to see and to be wise:—

Man says that —'s glancing eyes
Wander too fond and free,
But in gazing thus on all the world
They have a look for me;
As if the something, something sun
Was destined but to shine on one.

Here, dearest mother, you have the beginning of a rapturous ode on the innumerable beauties

and perfections of a certain Mademoiselle de —; but a gentleman arrived who had been in the Guards, is heir to ten thousand a year, has several waistcoats of the most magnificent pattern, and makes love speeches to admiration: he has therefore cut me out as he will some day be cut out in his turn. Flirting is a word much in vogue, but I think jilting is the proper term in this my unfortunate (or fortunate, as you please) desertion.....The flame has gone out, and I scarcely know what has become of the cinders."

One or two amusing details are included about the preparation of wood-blocks and the obliging Eugénie, who "used to be Amelia and the Miss Osbornes in turn," while the artist's daughters "figured proudly as models for the children fighting on the floor." We get, too, a very few brief hints as to "originals." Miss Pinkerton, surely, was twin-sister to "Billy boy's" own schoolmaster on Chiswick Mall, whose resounding tones in reading the Ten Commandments reminded his congregation "of Mount Sinai itself"! The impressions of Bloomsbury and Russell Square, the home of the Sedleys, also belong to early years. "Chivalrous Major Dobbin" was a portrait of Archdeacon Allen; and Becky was drawn from "a most charming, dazzling little lady dressed in black," who once gave him "a large bunch of fresh violets"!

Miss Thackeray has printed the burlesque letter (published by Mr. Strong) to the late Duke of Devonshire, containing the "latest particulars" about the chief characters in 'Vanity Fair.' This was written shortly before the novel was actually finished, and is practically a summary of the closing chapters as then projected. Something personal and intimate in its phraseology makes them yet more absolutely living to the reader.

It is difficult to understand that 'Vanity Fair' should not at once have been recognized as a masterpiece; but Mrs. Ritchie tells of

"journeys which the manuscript made to various publishers' houses before it could find one ready to undertake the venture, and how long its appearance was delayed by various doubts and hesitations."

Even when published in numbers it made little way until the contemporaneous appearance of 'Mrs. Perkins's Ball' "brought it safely off the shoals"; and there is a touching little anecdote of Thackeray—the kind-hearted Thackeray—grudging a presentation copy to a friend, because "the sale was so small that it was a question at that time whether its publication should not be discontinued altogether"! On how slight a thread hung some of the world's greatest riches!

The Story of our English Towns. Told by P. H. Ditchfield, F.S.A. With Introduction by Augustus Jessopp, D.D. (Redway.)

WE can hardly believe that if Dr. Jessopp had read this volume, even his genial tolerance would have permitted him to give it the *imprimatur* which is afforded by the nineteen pages of pleasant discourse he has prefixed to it. Mr. Ditchfield speaks of "the valuable Itinerary of Richard of Cirencester," and takes the classes of society mentioned in Domesday—which he mixes up curiously—to represent the popu-

lation of "the kind of village which existed in early Saxon times." He says that "on the north of the abbey always stands the abbey church"—a statement which will not receive credence at Canterbury or Bury St. Edmunds. He has no difficulty in believing that the king who styled himself "Henry, King of England, Duke of Normandy and Aquitaine, Earl of Andalusia [*sic*]," was Henry I., and he tells his readers that Henry granted the charter of which this is the superscription to Winchester in 1112 because his son was born there. The translation supplied is so loose that it is difficult to recognize the well-known charter of Henry II., the phrase "our citizens of Winchester, incorporated by the name of Guild-merchants," being peculiarly misleading. What, again, was the "statute passed in the reign of Henry II. that no inhabitant of Winchester free of the guild of merchants (*i.e.*, a member of the same) should be sentenced for any capital offence whatever except for treason, nor then, unless convicted by lawful trial before his peers"? Mr. Ditchfield quotes "some of the laws of the Preston Guild (*temp.* Henry II.)," but he takes them from a confirmation of Edward III., and the guild itself probably goes no further back than Henry III. The "great sheep fair" is said to be held at the "little village of West Ilsley," on the Berkshire downs, when in fact it is at East Ilsley. Mr. Ditchfield sometimes knows more than his authorities. "In the Parliament of 1265," he says, "two burgesses for each town were summoned to attend. Only few obeyed." Now this is just what historians would like to be certain about. The usual opinion is that Simon de Montfort selected his boroughs; but Mr. Ditchfield seems to possess special information. So, again, he states that "Cranmer, Ridley, and Latimer suffered martyrdom near St. Mary Magdalen's Church" at Oxford, "where the Martyrs' Memorial now stands." That site, we believe, was occupied by houses until recently, and local antiquaries are agreed that the execution of the bishops took place on the south side of the Broad Street, probably behind the modern row of houses.

Space forbids us to multiply examples. The truth is that Mr. Ditchfield's book is made up of matter which one would rather have expected to find in the "occasional" columns of a local newspaper or magazine than in a volume issued by a London publisher with the implied commendation of Dr. Jessopp. It contains a great deal that is most interesting. It supplies a considerable amount of desultory information about towns, villages, town houses and country houses, churches and monasteries, cathedrals (which are all supposed to be served by secular canons), guilds, fairs, and all manner of popular customs. But there is no attempt made to test statements and no discrimination of periods; and there is a wearying repetition of exploded or at least doubtful views, mingled (it is fair to say) with many that are entirely sound. The general reader, for whom the book is intended, will go far astray if he accepts Mr. Ditchfield as a faithful chronicler of 'The Story of our English Towns.' We suppose that the printer is responsible for such curiosities as "Wilfrid, Benedict, Biscop, and others"; "Pope Julian II."; and

"Lord Burleigh, whose son was created Earl of Essex."

The Coptic Version of the New Testament in the Northern Dialect. With Introduction, Critical Apparatus, and Literal English Translation. 2 vols. (Oxford, Clarendon Press.)

THE appearance of these two stout volumes, which contain the four Gospels, and form the first section of the Coptic New Testament about to be issued by the Clarendon Press, is most opportune, and will be welcomed cordially by every student of Bible versions. The last fifteen years have witnessed a signal revival of the study of Coptic, and a general interest in the Copts themselves and in their Church has made itself manifest in several ways. The best result of this revival and general interest has been the publication of Coptic texts, both with and without translations in European languages; but though these compositions have their value, and are tolerably representative of Coptic literature, none of them is of much importance compared with the Coptic translation of the Old and New Testaments. Many scholars have edited, in recent years, portions of both Testaments in the dialect of Upper Egypt, commonly known as Sahidic (from the Arabic *Sa'id*); but these have been of a fragmentary nature so often that, beyond the fact of their being written in the dialect of Southern Egypt, their importance is limited. By this we mean that it is not possible to work out any connected history of the version from odd leaves, or even quires, taken from several books of unknown origin and of various dates. By common consent, it seems, Coptic scholars left the Coptic version of the Bible in the northern dialect severely alone, probably because they thought that all that could be found out about its history was already known. That this is not so will be clear to any impartial reader of the present work.

It will be remembered that the first edition of the Northern or Memphitic Coptic text of the four Gospels, edited by Wilkins, was published, with a Latin translation, so long ago as 1716; one hundred and thirteen years later (*i.e.*, in 1829) the British and Foreign Bible Society issued what was practically a reprint of Wilkins's text, with an Arabic translation; seventeen years later (1846) Schwartz's edition of the Gospels of SS. Matthew and Mark appeared; and the following year (1847) saw the publication of the Gospels of SS. Luke and John by the same scholar. In 1847 the S.P.C.K. also issued the Coptic text of the four Gospels, printed in large, fine type, and accompanied by an Arabic translation. The editions prepared by Tattam and Cureton, and published by the religious societies, were, of course, useful in the East; but in Europe the text of Wilkins was preferred, on account of the Latin rendering which he printed side by side with the Coptic. Schwartz's edition was more critical than any which had appeared before his time, but it never became a favourite with Coptic scholars, probably on account of the flood of notes and readings with which he deluged his text. The sources of Schwartz's text were Wilkins's edition; the MS. Diez in

Berlin, which dates from the thirteenth century; and the transcript of Petreus, who is thought to have made it from the MS. Bodl. Maresc. 7, written, some think, in the fourteenth century.

And this brings us to the edition just published by the Oxford Press for the Rev. G. Horner, who, strangely enough, omits his name from the title-page, and signs his preface with initials only! The work contains the complete Coptic text of the four Gospels, with an English translation, an introduction, a full and most interesting description of the MSS. used in the edition, and over five hundred pages of variant readings. For the text of St. Matthew twenty-nine MSS. were collated, and for the other three Gospels about twenty; the text which Mr. Horner has taken as his chief authority, and which he has, we think quite rightly, printed throughout with hardly any attempt at emendation, is that of the MS. Huntingdon 17, preserved at Oxford. A better MS. for this purpose could hardly have been chosen. The MSS. which supply the larger number of variant readings are found in the British Museum, Rome, Paris, and Berlin; and Lord Zouche and Lord Crawford allowed Mr. Horner to make use of their best MSS. of the New Testament. There was thus to hand all the material which we could ever hope to see brought together for the study of the Coptic Gospels; but we fear, notwithstanding this, that some readers will be disappointed at the results of Mr. Horner's labours. He has neither made the startling discoveries, nor found the wonderful readings, which certain enthusiasts assured themselves would exist in the earliest Coptic MSS., and he has not much to say about the history of the version; in fact, on the last point he commits himself to no opinion. That portions of the Gospels were translated into the various dialects of Egypt before the end of the third century is tolerably certain, for many of the monks and ascetics knew no language beside their own; but to assert, as some have done, that the whole of the New Testament had been translated into Coptic before the end of the second century is rash in the extreme. It is possible that the version of the New Testament in Sahidic is older than that in Memphitic, but there is considerable doubt if that even, in a complete form, is as old as the beginning of the third century. The translators of the Bible into Coptic kept their version as literal as possible, having strict regard even to the order of the words; to express abstract conceptions they borrowed Greek words wholesale, and in passing we may note that the use of the word *metávoia* shows that repentance formed no part of the Coptic religious system when they were pagans. It would be interesting to inquire how many of the disputes between the Monophysites and Nestorians would have been avoided if the two parties had really understood the meanings of the words which each side used. On such matters, however, Mr. Horner is silent, but it is to be hoped that he will discuss interesting questions of this kind when he publishes the further work on the Coptic New Testament to which he refers in his preface. Meanwhile he has produced a careful and accurate edition of the Coptic Gospels in the dialect of Lower Egypt, which

will be prized by the Coptic student, and a readable English rendering of it, in which all essential characteristics of the Coptic version are reproduced as far as the difference between the two languages allows. We have compared Mr. Horner's printed texts in certain passages with the British Museum MSS. Nos. 1315, 1001, 425, 3381, 1317, and 426, and have generally found them correct.

We believe that the Clarendon Press will issue the other books of the Coptic New Testament at no distant date, and we venture to suggest that when the whole book is done, an edition of the Coptic texts, with the variant readings only, should be published in one volume, as cheaply as possible, for the use of the Copts in Egypt, to whom a high-priced work is inaccessible. The Delegates of the Clarendon Press are to be thanked for this well-printed, scholarly edition, and the University is to be congratulated on continuing the good work which it began nearly two hundred years ago when it voted necessary moneys to print David Wilkins's '*Novum Testamentum Ægyptiacum vulgo Copticum*.'

The Poems of Shakespeare. Edited, with an Introduction and Notes, by George Wyndham. (Methuen & Co.)

MOST valuable work has been done by Mr. Wyndham in this tercentenary commemoration of the first formal criticism of Shakespeare's poems by Meres. Too many nowadays rush into print and darken counsel by a multiplicity of comment, after a short paddle on the margin of the ocean of Shakespearean literature. But Mr. Wyndham has sailed over its wide expanse, has dived into its depths, and brought back treasures worthy to be prized. It is the philosophic and æsthetic view of the poet's inspiration that primarily concerns him. He, at least, does not agree with Ben Jonson's traditional saying "that Shakespeare wanted art."

Yet in defining Shakespeare's characteristics he somewhat narrows the sphere of lyrical and elegiac poetry as

"an art which appeals to the mind's eye, with a lovely and vivid imagination, and to the mind's ear, with a melody at all times soft, and (since Beauty dwells with sadness) at many times pathetic."

Yet lyric poets might surely have vivid imagination, not strictly lovely, with a melody not always soft. Various "passions" struck the lyre in Collins's 'Ode'; and the martial music of 'Alexander's Feast' might take voice, as well as the love melodies, in purely lyric verse. Mr. Wyndham justifies his inclusion of the two narrative poems as lyrics:—

"They are concerned chiefly with the delight and the pathos of beauty, and they reflect this inspiration in their forms."

He believes that both are true developments of Chaucer's romantic narrative, and that nothing else like them appeared between that master and his pupil Keats. In dramatic terms he distinguishes them: "The 'Venus' is a pageant of gesture, the 'Lucrece' a drama of emotion." In æsthetic judgment he combines them. In both he finds

"Shakespeare's sense of the mystery of beauty, profound as Plato's, with such a golden cadence as no other singer has been able to sustain"

Perhaps Mr. Wyndham's worship of the lyric Shakespeare blinds his eyes somewhat to the charms of other poets; for one might be forgiven for believing that, Shakespeare's drama apart, and his infinite variety of sympathetic characterization, it might be possible to name other English poets in the same breath—notably Spenser and young Milton before polemics warped his æsthetic taste. Dedications, prime allegories, secondary intentions, and "untimely words" set aside, some can find in Spenser parallels even to Shakespeare at his best. Una is a twin sister of Lucrece, the happier in her guardian lion, and the artistic word-painting of the woods she roamed in reveals a love of nature not less real than 'Venus and Adonis.' The quality of "Spenserianism," as Prof. Masson calls it, is of the essence of pure poetry.

Mr. Wyndham points out that Shakespeare wrote "in a sonnetizing age," and "could hardly have taken his place at the head of his lyrical contemporaries without proving that he could write sonnets with the best of them." He considers the Sonnets riper work than the poems, yet remarks, "It is indeed strange to find how much of the thought, imagery, and rhythm is common to 'Venus and Adonis' and the Sonnets, for the two works could hardly belong by their themes to classes of poems more widely distinct." These parallels are elaborated further on. "And sometimes, too, from the analysis of emotion in the 'Lucrece,' you catch a side-light of the more subtle revelation in the Sonnets." "The order of the Sonnets cannot be bettered," says the editor, who divides them into seven groups, and gives characteristics to each in a manner that throws light on their conception. He also supplies an analysis of their versification, their rhythm, accent, rhyme, assonance, and alliteration, which is worthy to be read as a special chapter in rhetoric. Mr. Wyndham believes that "to search for direct allusions to life in the Sonnets distracts us from the truth that the selection of their themes was based quite as much upon current philosophy and artistic tradition as upon any actual experience."

"The wonder of them lies in the art of his poetry, not in the accidents of his life; and within that art, not so much in his choice of poetic themes as in the wealth of his imagery, which grows and shines and changes: above all, in the perfect execution of his verbal melody. That is the body of which his Imagery is the Soul; and the two make one creation so beautiful that we are not concerned with anything but its beauty."

"Who, intent on the exquisite response of Shakespeare's art to the Inspiration of Beauty, need care whether his Sonnets were addressed to William Herbert or another?"

Is this fully true? If the Sonnets stood alone, or even alone outside of the plays, one might not have cared. But even then is it nothing to the understanding whether the young man addressed risked all his world for love and duty, or sacrificed duty and love to the world and the chances of a mercenary match? And to the editor who now brings forward Shakespeare's lyrical productions as a group can it be trivial to attempt to decide whether or not they form a sequence; whether they are moods of the same poetic fervour and developments of the same ethereal "passion," or replaced

repetitions of an inconstant muse; whether they are the fresh viands of the divine feast at the marriage of true minds, or the funeral baked meats that coldly furnish forth a second marriage feast?

Mr. Wyndham follows the different fortunes of the poems and the Sonnets. The first were popular at once, and he quotes to prove this Drayton (1594), Barnfield (1598), and Weever (1599). He might have mentioned very many others. The reference to the "Anthologies" published in 1600 is too lazy, and the 'Return from Parnassus' might have yielded more suggestive allusions, and even quotations from Shakespeare's 'Venus and Adonis.' The poems ran rapidly through many editions.

On the other hand, the Sonnets, first published in 1609, were not reprinted until 1640. For a long time both were neglected, but of late the Sonnets have been deeply studied by those who hope to extract from them some facts that may help to complete the imperfect outlines of the poet's career. Mr. Wyndham has, perhaps, not duly taken into account that, while narrative poems are permanently interesting to English minds, the themes of these are not of a nature to attract ordinary readers or encourage popular discussion.

The sonnet, on the other hand, is not of native growth, and has never become naturalized. It was but a select coterie that followed the early Renaissance models of Surrey and Wyatt. The very nature of a sonnet was misunderstood, and the term applied to any short occasional poem. Poetasters caricatured it. William Webbe, in his 'Discourse on English Poesie,' 1586, rebukes "the uncountable rabble of rhyming ballet makers, and compilers of senseless sonnets."

In the later sonnet-summer that followed Surrey's early spring Mr. Wyndham notes as leaders Sidney, Constable, Daniell, Barnes, Percy, Drayton, Spenser, and R. Linch. Strange that he omits the Earl of Essex, who had his sonnets set to music and sung before Queen Elizabeth, and Watson, whose name is brought into such curious connexion with Shakespeare's in the marginal notes of Clarke's 'Polimanteia,' 1595: "All praise-worthy Lucrecia. Sweet Shakespeare. Eloquent Gaveston. Wanton Adonis. Watson's heire."

Mr. Wyndham points out

"that the number of sonnet-sequences published in the last decade of the sixteenth century, during which Shakespeare lived in London in the midst of a literary movement, raises the presumption of an early date for his sonnets"; and this partly accounts for the later lack of interest. The exotic form had gone out of fashion before 1609, and the philosophic veil blinded popular understanding. Benson, in order to sell them, in his edition of 1640 changed their order, combined them into groups under special titles, and named the volume not "Sonnets," but 'Poems,' which he assured his prospective readers were serenely clear.

The creative genius of the author is afterwards considered apart from the environment of the man:—

"It is easy to gauge the relative importance in Shakespeare's work between his achievement as an artist and his chances as a man. For that relative importance is measured by the chasm

which sunders his work from the work of contemporaries labouring under like conditions."

In order to measure the amount which is due to Shakespeare himself, Mr. Wyndham goes through the outlines of his history, briefly noting the social status of his mother, the mercurial temperament of his father, accepting on the one hand the Griffin genealogy of Mr. Yeatman, and on the other annihilating Mr. Carter's Puritan claims. A short sketch of the probable school life, based upon Baynes, Brinsley, and Hoole, is followed by a rather more imperfect picture than might have been penned of the period between the school years and the London life. The probable relations are considered between Shakespeare and his fellow-townsmen Field, who printed the 'Poems,' as well as the Latin editions of Ovid, Puttenham's 'Art of Poetry,' and Plutarch's 'Lives.' Vautrollier and Field, however, were the printers of many other works directly affecting the poet's earlier thought. Later, the use of "shadow" in the Sonnets is noticed, and the reader is reminded in a note that Giordano Bruno had discoursed in Paris 'De Umbris Idearum.' But he had also discoursed in Oxford as well as in London, and, what is more to the point, Vautrollier had printed his works, and had had to fly to Scotland for his audacity.

Never has a clearer picture been drawn of the poetomachia or theatre war, and of the other discordant elements that made up Shakespeare's every-day environment. "The welter and confusion of this embroilment," the fierce blows given and exchanged, the general grouping about two standards—the classical, supported by Jonson, Chapman, Marston; the romantic, by Shakespeare, Dekker, and Chettle—the story of all these is of itself sufficient to make this introduction valuable to the student of Shakespeare and his plays:—

"His world of every-day effort and experience was not altogether a garden of fair flowers and softly sighing winds and delicate perfumes, nor altogether a gorgeous gallery of gallant inventions; it was also garish, strident, pungent, a Donnybrook fair of society journalists, a nightmare of Gillray caricature."

And in all this Shakespeare bore his part. He was a Trojan, and he satirized the Greeks, as in his 'Troilus and Cressida'; he was attacked, and he mimicked his opponents, as he did Marston in *Pistol*.

In spite of Mr. Wyndham's early protestations of neutrality on p. ix, in considering Shakespeare's patrons he throws the whole weight of his opinion into the scale of the Herbert-Fitton theory, and devotes an unnecessarily disproportionate number of pages to its elucidation.

In regard to the letterpress, some might have wished that Mr. Wyndham, with his devotion to Shakespeare, had printed the unmodernized text, which the poet himself corrected, with marginal modern equivalents; but although he gives us latter-day spelling, his fine taste prevents him from attempting emendations such as his predecessors have sometimes risked. Due regard seems hardly to have been paid by any one to the 1640 edition as a dictionary of comparative spelling. For instance, in Sonnet lxi. the quarto has "The Solye is this," an evident error, corrected by Mr.

Tyler into "solve." But the 1640 edition has it "soyle," and Mr. Wyndham renders it "soil"; in the notes, "solve" or "assoil." He removes all his notes to the end, without references in the text, and readers are thereby apt to miss some of his illustrations. Mr. Tyler's plan of placing only one Sonnet in a page, with its own notes beneath, would have been preferable for the shorter explanations. But in Mr. Wyndham's notes are learned disquisitions on the text, on heraldry, astrology, perspective, typography, punctuation, capital letters, pronunciation, dates, the rival poets, table books, and many less important matters. He finds in the 'Mirror for Magistrates' and the play of 'Jeronymo' the phrase "naked bed." But a more likely source might have been found in Richard Edwards's fine sonnet in 'The Paradise of Dainty Devises,' 1576-7. It is surprising also that Mr. Wyndham has paid so little attention to Shakspeare's description of the horse and his evident passion for the chase.

In spite of these few trifling criticisms, his readers owe him a large debt of gratitude for showing them how Shakspeare's poems should be approached and studied, and for teaching them how books about him should be written. Reverence is necessary for success in either case, and in his abiding feeling of awe Mr. Wyndham may be classed with Samuel Sheppard, who, in 1651, addressed Shakspeare thus:—

Sacred Spirit, while thy Lyre
Echoed o'er th' Arcadian plains,
Even Apollo did admire,
Orpheus wondered at thy strains.

NEW NOVELS.

The Pride of Jennico. By Agnes Castle and Egerton Castle. (Bentley & Son.)

THE note of true romance is always unmistakable, and it is a pleasure to recognize it in this delightfully open-air and vivacious story. The scene of it is laid in Moravia during the last half of the eighteenth century. The hero is a young Englishman, once "serving in His Royal and Imperial Majesty's Chevaux-Légers," now the inheritor of an enormous estate on the Bohemian Marches, and a person of much consequence, both real and fancied. For the authors have not dealt too graciously with Basil Jennico, whom they have endowed with many weaknesses, amongst others an inordinate vanity, an absurd family pride, and that amazing regard for royalty which is still not unknown in this country. In spite of all these drawbacks the captain, who thinks he has been tricked into marriage with a simple lady-in-waiting instead of the princess upon whom he had aspired to bestow his hand, does not fail, even in the moment of bitter disillusion, to conduct himself like a gallant gentleman. The heroine herself is one of rarely delicate and sprightly charm; few, indeed, are the modern damsels of romance so altogether enthralling as this bewitching little lady. Proud, fearless, and gay, every inch a gentlewoman, she played schoolgirl tricks with ruthless spirit, smarted quickly in her pride as a *grande dame*, threw away her happiness for it, and then faced hardship, danger, and loss of caste to regain it. Captivating from first to last, Otilie

is a creation of whom any author might be proud, and is sufficient to redeem many weaknesses in the hero, the plot, and the incidents of the story.

Trewinnot of Guy's. By Mrs. Coulson Kernahan. (Long.)

THIS novel has a vapid flavour of Dickens, but not at his best. The title of the story is rather promising. Say what one will, there is something in a name. This one is suggestive of probable amusement in its outlook on men and manners. Several good novels of medical student life have lately prepossessed one in favour of the genus. But 'Trewinnot of Guy's' is of another kind. The air of reality and modernity with which it starts is only short-lived. An old-fashioned, improbable, and awkwardly constructed plot soon shows the kind of thing to be expected. Some dreary attempts at fun, if they do nothing to help the story, serve at least to convince a reader that the author is not endowed with a spark of real humour. Of course, if laborious horseplay and a farcical episode here and there are to stand for the quality, we have nothing to say. As to other points, we pretend to no expert knowledge in "medicine matters," nor even in questions of medical etiquette; but we fancy that 'Trewinnot of Guy's' contains things that might make even the plainest of plain persons pause. Ignorance of human nature is, however, for a novelist, a far more serious deficiency; the deficiency of this knowledge in the finer sense is painfully apparent. Cheap melodrama, false sentiment, incongruities of various kinds, ineptitudes of thought, and vulgarities of diction and expression jostle one another in this very inchoate and incompetent story.

A Bride of Japan. By Carlton Dawe. (Hutchinson & Co.)

THE Englishman who, contrary to the advice of his friends, marries a Japanese girl, and suffers for it, is depicted in this story as the saddest of mankind. The marriage is a hopeless failure, and the reader is spared very few of the horrors with which the man's life is surrounded. Indeed, those who shun horrors had better not read the book. The Japanese wife has been depicted in very different colours by other writers. The picture here presented is most melancholy; in places it is even offensive. The book is cleverly written.

Jacquine Vanesse. Par Victor Cherbuliez. (Paris, Hachette & Cie.)

THE new novel of M. Victor Cherbuliez is not one of his best, for it drags and is singularly dull. But in the essential point of the development of character it stands high among his works. There are two heroines, both of whom are drawn with considerable power. On the other hand, there is no hero worth mentioning. The catastrophe is finely managed, and those who wade through the book will be rewarded at the end.

BOOKS OF TRAVEL.

Journal of a Tour in the United States, Canada, and Mexico. By Winifred, Lady Howard of Glossop. (Sampson Low & Co.)—In the autumn of 1894 the author, accompanied

by her brother, who is mentioned from time to time as G., started for a trip in North America. The familiar route from New York to Canada, and westward by way of Chicago to San Francisco, is pleasantly described; but the first break in the chain of the ordinary tourist's experiences is in the visit to the Lick Observatory on Mount Hamilton. Everywhere—except in the Eastern States, we hope—the travellers were assured that "the present would be the last reign of monarchy in England, which after its close, would turn into a republic," and words were wasted upon the narrators, for they had "private information" of the highest authority to that effect. And a "queerly-dressed young man" would be pointed out, with a conscious air of superior knowledge, and "You wouldn't guess it, but it's the Earl of —!" The inevitable visit to the Yosemite may be passed over, but Los Angeles and the road through Arizona and skirting the Sierra Madre to El Paso are less trodden. Now the Mexican frontier is crossed, and there is "no longer rush and turmoil, and everlasting 'dollar-talk,' but calm, quiet, and repose, where time is of no account, and you may live and let live, and dream through the livelong day!" So, by Chihuahua, to the city of Mexico; thence, by Puebla—"the second for size, but the first for beauty"—to Jalapa and torrid Vera Cruz; then up again, by the wonderful railway over the Barranca de Metlac, to Choluta, famed for its pyramids, and back to the capital. The chapters on the antiquities, calendars, astronomy, and history of the Aztecs and other inhabitants of the country must not be taken too seriously, and there is, in fact, one story about a "king of Texcoco" which is, unconsciously, amusing, being a reproduction of the episode of David and Uriah, followed, after a lapse of time which startles the computer, by that of Abraham, Sarah, and Isaac. Of Guadalajara and San Luis-Potosí the author speaks in high terms; while even her command of adjectives hardly suffices for her deserved eulogy of the descent to Tampico by the Salto del Abra, of which gorge there is an excellent photograph. We need not dwell upon the subsequent descriptions of portions of Texas, Florida, and the Southern States; but the account of the visit to the wonderful caverns of Luray in Virginia is well worthy of being read, for these caves have only been discovered of late years. Northward, by way of Washington and New York, the ground becomes again familiar; but the author's writing is so bright and so genuinely appreciative that the reader can tolerate descriptions of well-known places, and even a little effusiveness. One great merit the book certainly possesses, and that is the complete absence of any ill-natured remarks. It is emphatically the production of a gentlewoman. The illustrations deserve a word of praise, and some of them are quite new; but they are inserted—we cannot say arranged—with little regard for the text.

The Faröe Islands. By J. Russell-Jeffreson. (Sampson Low & Co.)—It is somewhat curious that the only available books about the Faröe Islands published during the last fifteen years should have been written by Frenchmen. Thus we have Leclercq's 'Féroë,' brought out in 1883, and Labonne's more ambitious work, 'L'Island et l'Archipel des Féroë,' published five years later, not to mention several others. Indeed, until the appearance of Mr. Jeffreson's book, the only English contribution to the subject was a small pilot's guide. It cannot be said, however, that the present volume "supplies a long-felt want." Indeed, it is little more than the rough jottings of the diary of an ordinary tourist who admittedly understood not a word of the language of the people among whom he sojourned. Nevertheless, both sportsmen and tourists will find a good deal of useful information scattered up and down its pages, and there are even laudable attempts here and there to

collect out-of-the-way scraps of vanishing folklore. A good map, too, adds to its value. But Mr. Jeaffreson should have got one of his numerous Danish friends to look over his proofs. Such blunders as "Landstink" for Landsting, "Folkerlink" for Folkthing, and "Sysele-men" for Sysselænd are really too terrible for words.

In Jutland with a Cycle. By Charles Edwardes. (Chapman & Hall.)—The main fault of this vulgar little book is that we hear much more of the cycle, on the whole, than of Jutland; but another and less pardonable one is the jaunty, ignorant flippancy which distinguishes it throughout. As a specimen of its general accuracy we may take the allusion to "the white saddle tower of the church of Gammel Sogns," the author evidently being under the impression that Gammel Sogn is a place, whereas the whole expression simply means "the old parish church." Place-names are naturally left to the discretion of the printer throughout. As specimens of the modernity of the author's style we cull the following:—

"Perhaps the nuns.....were now and then in-subordinate and frivolous. Even the repressive North could not wholly subdue the molecules in their blood."

"He ought to have eviscerated me of all my self-esteem."

"I was getting to a land thickly pimply with the graves of ancient Danes."

"She met her blooming fate in John at the Gas-works."

Finally, to our intense relief, the bicycle breaks down, and the record with it.

A Note-Book in Northern Spain. by Mr. A. M. Huntington (Putnam's Sons), is a handsome volume, illustrated with photogravures, and printed on thick paper with wide margins, like the writer's transcript of the 'Poema del Cid.' Mr. Huntington has paid flying visits to various spots in Galicia and Aragon, some of them familiar, but others, like San Juan de la Peña, not much frequented by the British tourist; and as he speaks Spanish, he has learnt to appreciate the peasantry of Northern Spain—indeed, he seems to have liked the Gallegan better than most strangers. It is, in short, pleasant just at this time to find an American writing in the tone he adopts about the Spanish people. He has been laudably anxious, too, to give vivid descriptions of scenery, but it cannot be said that his literary skill is equal to his good intentions.

SHORT STORIES.

THE best among the stories of which Mr. F. W. Robinson's new book *All They Went Through* (Long) is composed affords a good example of that peculiar kind of humour—a unique amalgam of realism and whim—which is characteristic of the author of 'Grandmother's Money.' Mr. Robinson sets out to imagine a character entangled in some whimsical mesh of grotesque circumstances, and then actualizes the situation in as carefully realistic a way as though it were based on the most simple matter of fact. In the story we are here alluding to Mr. Sannal, a small suburban capitalist of the kind that Mr. Robinson delights in depicting, has been pestered for years by some speculative land-agents and auctioneers, whose business it is to palm on the public certain objectionable building land at Shrimpton-in-the-Mud. Having on more than one occasion fallen a victim to their wiles, he determines upon taking revenge. One of their tricks is to send to probable buyers in Islington friendly invitations to their periodical sales. To these favoured individuals free railway passes to Shrimpton-in-the-Mud are sent, and also free tickets to a luncheon of salmon and champagne. Mr. Sannal has received tickets of this kind, and, looking round for some entirely unwelcome person to whom to give them, selects an old street-seller well

known in the neighbourhood—a vendor of those many-coloured penny air-balls which have such a fascination for children. The old costermonger is only too delighted with the prospect of an outing and a sumptuous luncheon free of cost, and down he goes a first-class passenger to Shrimpton-in-the-Mud, dressed in the trousers of his patron, and a tall hat of a kind that is described by one of the guests as the "cast-iron hat." His appearance being somewhat grotesque, he is naturally challenged at the door of the marquee; but as the ticket he holds is indubitable, and as no one there has a personal knowledge of his patron, the old vagrant is admitted as Mr. Sannal—not only admitted, indeed, but given one of the places of honour to carve a big salmon for the guests. His struggles with the waiters to retain, in the scramble of a free luncheon, one slice for himself, his more successful struggles over the sirloin of beef, his final triumph in capturing the champagne—the effect of the wine upon him, resulting in his furious bidding over the heads of all competitors, to the delight of the auctioneers—are told with great gusto. But it is not in the mere enjoyment of the comic situation that Mr. Robinson's method stands apart from that of contemporary novelists. It is in the absolute veracity of everything that the old costermonger is made to think, feel, say, and do from the moment of his introduction down to the end that the novelist's peculiar touch is seen. The street-seller's record of the joys and sorrows of a vendor of penny air-balls; the misery experienced from the wind at the street corners, when the air-balls are tossed about his face, and sometimes smashed; his dismay when he feels his property being thus destroyed—indeed, all the hopes and fears of a merchant of air-balls are actualized so vividly that the grotesqueness of the entire story is forgotten in its truthfulness of detail. And so in the series of adventures in the marquee the reader feels that, given the situation and the man's environment, it is impossible for him to have felt, said, and done anything other than that which the story records. It is this faculty of vitalizing a whimsical situation by means of organic details of London life in its lower forms which made Rossetti rank this author so high among latter-day humourists, and made him lament that Mr. Robinson did not concentrate his powers in one well-conceived and well-digested story, instead of squandering his work in scores of hastily composed stories. Though none of the other stories in the volume is equal in point of humour to the one we have been discussing, they all show that the author's forces are as fresh, wholesome, and vigorous as ever. He seems to have studied the acted drama with great assiduity; for there are entire scenes in this volume which could be transferred to the stage almost without change.

Of the five stories contained in Mr. Joseph Conrad's volume, *Tales of Unrest* (Fisher Unwin), there is not one that is not worth reading. Perhaps the best, which is also the longest, is a clever study of matrimonial unhappiness. It is worth sketching in outline. The author describes a somewhat commonplace and hard-featured husband, living with a wife whom he does not appreciate. She makes up her mind to desert him; but having left a note on his dressing-table, she repents and returns within an hour, only to find he has come back from work and read the letter. The scene which ensues is well described, and illustrates the two characters very skillfully. In another story the writer exceeds all limits of metaphor when he speaks of a "strange obsession that would like a black thread" through life. "Obsession" is itself unduly metaphorical, and it is absurd to compare it to a thread. In another place there is slipshod writing in the sentence, "Nothing could happen to him unless what happens to all." It should be added that such a blemish is not frequently met with in

the volume. Several of the stories deal with life in the Malay peninsula.

Comedies and Errors, by Mr. H. Harland (Lane), is a volume which includes some remarkably well-told stories, more than one of which would bear longer treatment. It is not a little noticeable that the longest is by no means the best, and would unquestionably have been improved by compression. In subject the stories range over a variety of phases of contemporary life, and show familiarity with character and incident in France and Italy. All appear to be carefully written, and there is no indication that they have been previously printed. The best story in the volume is a study of the life of a girl in Paris, and some episodes in her career are depicted with considerable skill. Another clever dialogue is to be found in a story entitled 'The Invisible Prince,' which shows the author to advantage. The book is one of the most readable of the kind which have lately come before us, and in many places shows an advance on any previous volume from the same pen.

The Macmillan Company publish in New York (London, Macmillan & Co.) *Southern Soldier Stories*, an admirable volume of short stories by Mr. George Cary Eggleston, based on incidents of the Civil War viewed from the rebel side. There is not in them the vivid inside view of war which we found in 'The Red Badge of Courage,' but there is also less of horror, and they are far better suited to the general reader.

TRANSLATIONS FROM HORACE.

The Epodes of Horace. Translated into English Verse by Arthur S. Way. (Macmillan & Co.)—We are not sure that the modernizing of the classics, which proceeds apace, is not being overdone. Mr. Way, who has already won a reputation as a verse translator, presents here the versions of the 'Epodes' which he wrote to show some schoolboys that the works of Horace represent not a mere collection of Latin idioms, but a man in many ways in touch with to-day, as clever at making a point and as much a man of the world as some of the moderns, though he did not write verse in such a hurry. These versions, or rather paraphrases, are, then, not to be taken too seriously. They are facile and pleasant. The eleventh Epode begins:—

My boy, I have no heart to write (I did so once—I know it)
Vers de Société, for Love has shot your budding poet.

Once, the poet goes on, he was more communicative, and

At dinners, like an ass,
I wore my heart upon my sleeve, with listless air and diamal,
And silence, broken but by sighs heaved up from depths
abyssal.

The Odes and Epodes of Horace. Translated by A. D. Godley. (Methuen & Co.)—This capital English prose version, which can be had for a florin, is one of the cheapest books we have seen for some time. Mr. Godley is well known for excellent verse of a light order, and shows here that he can also write English prose with taste and spirit. He has allowed himself a certain number of archaisms, and more poetical colour and freedom of idiom than usual; but this serves to keep him free from pedantry. "Was hael!" for *Euhoe* (Od., ii. 19) does not seem a particularly successful experiment, and occasionally, as in "digito male pertinaci," translated "unresisting finger," the full force of the Latin seems missed; but, on the whole, the great difficulties of the task have been surmounted with remarkable success, and the vocabulary is choice and good. The extraordinary delusion that renderings like "of late I lived suited to the girls" are adequate, or indeed English at all, should be finally discredited by Mr. Godley's present spirited and scholarly performance.

Poems from Horace, Catullus, and Sappho, and other Pieces. By Edward G. Harman. (Dent & Co.)—These classical diversions, though not up to the highest standard of such things,

show good taste, and the author is perhaps wise not to immolate himself and the English language on the altar of strict translation. But he throws away more than he need of the *nuances* of his originals, which he boldly prints opposite his English. It would have been better to keep nearer the delicate turn of

Quod spiro et placeo, si placeo, tuum est,

than

My powers, my all—art, life, renown—
Are but thy gift—the praise be thine!

Again, "quantum est hominum venustiorum" is rendered "ye gallants bright," but is not "a pretty man," good old English, and nearer the Latin? It would be too much to say in such cases that

The form, the form alone is eloquent;

but the form has more claims on a translator than Mr. Harman seems to feel. In consideration of his general good taste, we will forgive him his stupid modern paraphrase of "Persicos odi."

OUR LIBRARY TABLE.

MESSRS. HARPER & BROTHERS have brought out *When War Breaks Out*, by two able writers—Mr. H. W. Wilson and Mr. Arnold White, of whom, however, the latter has not, so far as we know, special qualifications for writing upon war. We find many pages dragged in upon the subject of the destitute alien, which is a fad of Mr. Arnold White's, and they somewhat detract from the value of the little volume before us, which concerns an imaginary war, towards the end of the present Parliament, between our own country and the Dual Alliance, Germany being a slightly unfriendly neutral, to meet whom, however, no provision is made by the Admiralty. The war is very slight and purely naval, and no great trouble has been taken by Mr. H. W. Wilson to make use of his special knowledge. It is rather a little war for the general public than for either naval men or the world of letters.

MESSRS. ISBISTER & Co. publish *What is Socialism?* by "Scotsburn," a volume in which Socialism is combated by the usual arguments, but without either vigour or style. There will not be one Socialist the fewer for the publication of the volume. Fabian Essays were too brilliant to be answered without brilliancy, and a brilliant answer to them did appear in the form of the counter volume of essays published by some members of Lord Bramwell's famous league. The author imagines, among other fancies of his own, that the Russian guns at Balaklava were charged by the brigade of Guards, or perhaps, though he says Guards, it is the Household Cavalry that he means. He is apparently unacquainted with the right spelling of Monroe of the "Monroe doctrine," and he totally misapprehends the Christian-Socialist attitude—all little points which go to show that he is in various ways not thoroughly competent for the task which he has somewhat rashly undertaken. All through his book he ascribes to Socialists in general the crudest and most repulsive utterances of their most violent men; and in the chapter on religion this is painfully conspicuous. It would be read with horror by a large portion of the clergy of London and our great towns; but they will probably, happily for themselves, fail to read it.

A RECENT addition to Mr. Heinemann's "Pioneer Series" is entitled *A Man with a Maid*, by Mrs. Henry E. Dudeney. It is both disagreeable and clever. The subject is mainly drawn from the manners and morals of the assistants of a Brighton dressmaker; and the writer has clearly studied the subject closely. One scene will sufficiently indicate the scope and character of the book. The so-called hero, having seduced one of the dressmaker's girls, spends his honeymoon at a fashionable hotel at Brighton, and while seated at a window overlooking the sea listens to the dying screams of his victim as she is drowning herself, though he

is spared the knowledge of the identity of the suicide. The reader can hardly refrain from regretting that literary skill should not be applied to more attractive subject-matter. The book is a characteristic specimen of the "impressionist" fiction of the day.

Old Mortality has appeared in Mr. Nimmo's convenient reissue of "The Border Edition" of the Waverley Novels.—Messrs. Dent & Co. have brought out Boswell's *Journal of a Tour in the Hebrides* in a style similar to their charming edition of 'The Life of Samuel Johnson.'—Messrs. Newnes & Co. have reprinted *Eothen*, and added forty illustrations by Mr. H. R. Millar.—The increased interest in naval affairs has led to numerous reprints of Southey's *Life of Nelson*. Messrs. Routledge have reissued the book with illustrations and Mr. H. Morley's introduction; but although it bears the date 1898 on the title-page, there seems to be no change.—The fourth volume of the cheap reprint of Mr. Allies's elaborate work on *The Formation of Christendom* has been sent to us by Messrs. Burns & Oates.

The number for April of *Lean's Royal Navy List* has reached us from Messrs. Witherby; and that useful annual the *Handbook of Jamaica*, which Mr. Roxburgh and Mr. Ford edit, has been forwarded by Mr. Stanford.

We have on our table *Pasteur*, by Percy and Mrs. Percy Frankland (Cassell),—*Xenophon, Anabasis, Book IV.*, edited by W. H. Balgarnie (Clive),—*The History of Education and of the Old Parish Schools of Scotland*, by the Rev. A. Wright (Edinburgh, Menzies),—*A History of England for Lower Forms*, by C. H. Simpkinson, Part I. (Wake & Dean),—*Before Joseph came into Egypt*, by W. Sykes (Jarrold),—*Prisoners on Oath Present and Future*, by Sir Herbert Stephen, Bart. (Heinemann),—*Parables for School and Home*, by W. P. Garrison (Longmans),—*University Correspondence College Calendar, 1897-8* (Office, 32, Red Lion Square),—*Debatable Claims, Essays on Secondary Education*, by J. C. Tarver (Constable),—*The Law of Civilization and Decay*, by B. Adams (Macmillan),—*Views on some of the Phenomena of Nature*, by J. Walker (Sonnenschein),—*Lessons with Plants*, by L. H. Bailey (Macmillan),—*Political Crime*, by L. Proal (Fisher Unwin),—*Entombed in Flesh*, by M. H. Dziewicki (Blackwood),—*The Blue Diamonds*, by L. Boustead (White),—*Bruno and Lucy*, from the German of W. Herchenbach (Burns & Oates),—*A Daughter of Astrea*, by E. P. Oppenheim (Simpkin),—*The General's Double*, by Capt. Charles King (Lippincott),—*Alamo, and other Verses* (Denny),—*A Bervickshire Bard: the Songs and Poems of Robert McLean Calder*, edited by S. R. Crockett (Paisley, Parlange),—*Hernani: a Drama*, by Victor Hugo, translated into English by R. F. Sharp (Richards),—*Bas' Theres: a Narrative-Drama of Tirol*, by J. P. Rudd (Gay & Bird),—and *Entre la Vie et le Rêve*, by J. P. Jacobsen (Paris, Lévy).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Addis (W. E.) *The Documents of the Hexateuch*, translated and arranged in Chronological Order, Vol. 2, 8vo, 10/6 cl.
Advent Sermons on Church Reform, cr. 8vo, 4/6 cl.
Hughes (Rev. H.) *A Critical Examination of Butler's 'Analogy'*, cr. 8vo, 6/ cl.
Parker (Rev. J.) *Christian Profiles in a Pagan Mirror*, 3/6 cl.
Pulpit Commentary Release: St. Mark, 8vo, 6/ cl.
Sunday-School Teachers' Lesson Book, arranged for First, Second, and Third Classes, 8vo, 2/6 cl.

Law.

Ginsburg's (B. W.) *Hints on the Legal Duties of Shipmasters*, cr. 8vo, 4/6 cl.

Fine Art.

Furniss's (H.) *P. and O. Sketches in Pen-and-Ink*, 10/6 net.

Poetry.

Armour's (M.) *The Shadow of Love, and other Poems*, 5/ cl.
Armstrong's (R. A.) *Faith and Doubt in the Century's Poets*, 12mo, 2/6 cl.
Cowling's (T. P.) *The Young Songster, Sixty-one Sweet Songs*, 4to, 2/6 cl.
Meredith's (G.) *Selected Poems, Pocket Edition*, 18mo, 6/ net.

Philosophy.

Bowack's (W. M.) *Two Essays on Formation of Philosophical Opinion*, cr. 8vo, 2/ cl.
Fairbank's (A.) *The First Philosophers of Greece*, 8vo, 7/6 cl.
Sutherland's (A.) *The Origin and Growth of the Moral Instinct*, 2 vols. 8vo, 28/ cl.

Political Economy.

Shaxby's (W. J.) *Eight Hours Day, the Case against Trade Union and Legislative Interference*, cr. 8vo, 2/6 bds.

History and Biography.

Alderson's (Col. E. A. H.) *With the Mounted Infantry and the Mashonaland Field Force, 1896*, 8vo, 10/6 cl.
Evans (A. J.) and Fearenside's (C. S.) *The Intermediate Text-Book of English History*, Vol. 4, 4/8 cl.
Hair's (J.) *Regent Square, Eighty Years of a London Congregation*, cr. 8vo, 6/ cl.
Hutchinson's (Col. H. D.) *The Story of 1812, with Maps and Plans*, cr. 8vo, 3/ cl.
Lindsay's (W. A.) *The Royal Household*, 4to, 25/ net, cl.
Murray (Hon. Sir Charles), a Memoir, by Right Hon. Sir H. Maxwell, 8vo, 18/ cl.

Geography and Travel.

Stark's *Illustrated Guide-Books: Barbados and Caribbee Islands, Bermuda, Bahama Islands, Jamaica, Trinidad, British Guiana*, cr. 8vo, 6/ each, net, cl.
Trevor-Battye's (A.) *A Northern Highway of the Tsar*, 6/ cl.

Philology.

Auden's (H. W.) *Higher Latin Prose*, 12mo, 2/6 cl.; *Greek Unseens for the Use of Higher Forms*, 12mo, 2/6 cl.
Conder's (C. E.) *The Hittites and their Language*, cr. 8vo, 7/6 cl.
Gibson (J.) and James's (W. T.) *Latin at Sight*, 8vo, 2/6 swd.; *Latin Retranslation, the English Version of 'Latin at Sight'*, 8vo, 3/6 swd.

Science.

Biedermann's (W.) *Electro-Physiology*, Vol. 2, 8vo, 15/ net.
Casali's (H. J. S.) *Workshop Appliances*, cr. 8vo, 2/6 cl.
Hudson's (W. H.) *Birds in London*, illustrated, 8vo, 12/ cl.
Lafar's (Dr. F.) *Technical Mycology, the Utilization of Micro-Organisms in the Arts and Manufactures*, Vol. 1, 8vo, 15/ cl.
Malden's (W. J.) *The Conversion of Arable Land to Pasture*, cr. 8vo, 3/6 net, cl.
Monserat's (J. W.) *Surgical Technics in Hospital Practice*, cr. 8vo, 3/ net, cl.
Simmons (A. T.) and Jones's (L. M.) *Elementary General Science*, cr. 8vo, 3/6 cl.
Tebb's (W. S.) *A Century of Vaccination, and What It Teaches*, cr. 8vo, 6/ cl.
Williamson's (R. T.) *Diabetes Mellitus and its Treatment*, royal 8vo, 12/6 net, cl.

General Literature.

Allen's (E. H.) *Some Side-lights upon Edward Fitzgerald's Poem 'Rubaiyat of Omar Khayyam'*, 2/ net, swd.
Brown's (V.) *Ordeal by Compassion*, cr. 8vo, 3/6 cl.
Burrow's (C. K.) *The Fire of Life*, cr. 8vo, 6/ cl.
Chapman's (J. J.) *Emerson, and other Essays*, cr. 8vo, 3/6 cl.
Dowle's (M. M.) *The Crook of the Bough*, cr. 8vo, 6/ cl.
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Kingsley's (F. M.) *Prisoners of the Sea*, cr. 8vo, 3/6 cl.
Lafargue's (P.) *Stephen Brent*, 2 vols. cr. 8vo, 12/ cl.
McChesney's (D. G.) *Beatrice Infelix, a Summer Tragedy in Rome*, cr. 8vo, 3/6 cl.
Pemberton's (M.) *Kronstadt, being the Story of Marian Beat*, &c., cr. 8vo, 6/ cl.
Phillips's (F. E.) *The Man of the Family*, cr. 8vo, 6/ cl.
Prevost's (F.) *Entanglements, the Woman's Weaving*, 3/6 cl.
Sedgwick's (A. D.) *The Dull Miss Archibard*, cr. 8vo, 6/ cl.
Sinjohn's (J.) *Jocelyn*, cr. 8vo, 6/ cl.
Smyth's (B. A.) *A Double Mistake*, cr. 8vo, 3/6 cl.
Stockton's (F. R.) *The Girl at Cobhurst*, cr. 8vo, 6/ cl.

FOREIGN.

Theology.

Fromer (J.) *Maimonides' Commentar zum Tractat Middoth*, 3m.
Hummelauer (F. v.) *Nochmals der biblische Schöpfungsbericht*, 2m. 80.

Fine Art and Archaeology.

Benndorf (O.) u. Bormann (E.) *Archäologisch-epigraphische Mitteilungen aus Oesterreich-Ungarn*, 14m.
Halgan (C.) *Essai sur l'Administration des Provinces Sénatoriales sous l'Empire Romain*, 7fr. 50.
Reymond (M.) *Les Della Robbia*, 15fr.; *La Sculpture Florentine*, 20fr.
Supino (J. B.) *Beato Angelico*, 12fr.

Music and the Drama.

Capus (A.) *Rosine*, 3fr. 50.
Reuss (B.) *Franz Liszt*, 3m.

Philosophy.

Fouillée (A.) *Psychologie du Peuple Français*, 7fr. 50.
Lichtenberger (H.) *R. Wagner, Poète et Penseur*, 10fr.
Nagy (A.) *Die philosophischen Abhandlungen des Ja'qub ben Isbaq al-Kindi*, 1m. 50.

Political Economy.

Gounard (R.) *La Dépopulation de la France*, 3fr.
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Meuriot (P.) *Les Agglomérations Urbaines dans l'Europe Contemporaine*, 15fr.
Monnier (L.) *Origines et Développement de la Grande Industrie en France du XV. Siècle à la Révolution*, 4fr.

History.

Castelar (E.) *La Politique Européenne*, 2fr.
Chartier (A.) *L'Armée d'Orient et le Prince Napoléon*, 10fr.
Funct-Brentano (F.) *Légendes et Archives de la Bastille*, 3fr. 50.

Philology.

Desrousseaux (A. M.) *Les Poèmes de Bacchylide de C60s*, 3fr.

Science.

Strausz (A.) *Die Bulgaren, ethnographische Studien*, 9m.

General Literature.

Bourget (P.) *Complications Sentimentales*, 3fr. 50.
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Champsaur (F.): Regina Sandri, 3fr. 50.
Mazel (H.): L'Hérault, 3fr. 50.
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Roche (J.): Allemagne et France, 3fr. 50.
Turot (H.): L'Insurrection Crétolse et la Guerre Gréco-Turque, 4fr.
Valois (C.): Le Nègre des Marnais Maudits, 3fr. 50.

LORD HERBERT OF CHERBURY.

British Museum, April 19, 1898.

In the admirable article in the 'Dictionary of National Biography,' by the present editor, on Edward Herbert, first Lord Herbert of Cherbury, is an exhaustive account of that nobleman's famous treatise 'De Veritate,' which was printed in the year 1624 at Paris, where Herbert had acted as English Ambassador to the Court of Louis XIII. since May, 1619, with a short interval of eight months. "He watched," says Mr. Sidney Lee,

"with the utmost attention the course of the disturbances in Germany, but found time for metaphysical speculation which he embodied in his famous book 'De Veritate.'"

"Before leaving Paris in April, 1624, he printed there his treatise 'De Veritate.'"

"In 1635 he offered to submit his philosophical treatise 'De Veritate' to the Pope's criticism."

"Herbert's chief philosophical treatise, 'De Veritate prout distinguatur a Revelatione, verisimili, possibili, et a falso,' was first published at Paris in 1624. It is all in Latin and is often very obscurely expressed; it is dedicated 'Lectori cuius integri et illibati iudicii,' and is the earliest purely metaphysical treatise written by an Englishman."

"The 'De Veritate' was republished in Paris in 1636. A French translation appeared in the same city in 1639. It was first published in London in 1645 [really in 1633] and again in 1659."

Such is the latest bibliography of the work in question, but it fails to give any account of the original MS. or of its present whereabouts, nor do I find elsewhere any hint of its survival after it was first printed. I am glad, therefore, to be able to announce that I have lately discovered among the Sloane MSS. the original draft of the treatise. On the first leaf is written in Lord Herbert's autograph:—

Dilectiss: Lectiss:
Fratri Amico
Ge. Herbert Gul. Boswell.
Hunc Librum suum commendatum voluit
Ed. Herbert
ca lege
Vt siquid contra bonos mores vel quod
Fidei vere Cathol. adversetur
expungant;
Quo pacto
Æterna tandem furim cum luce potitus
Hanc lucem saltem viderit iste Liber
[This last line has been altered by the author's own hand to]
Luce sua saltem gaudeat iste Liber:]
E H 15 Dec.
1622.

On the top of f. 2 is written, also in Herbert's hand:—

De Veritate prout
distinguatur a revelatione, a verisimili
a possibili et a falso;
Aut. Ed. Herbert:
x x
x.

The body of the treatise is in the ordinary clerk's hand of the period, and is corrected throughout by the author. It is imperfect at the end, finishing with the words "suorum sustinendam sufficiat" at p. 205 of the London edition of 1633.

EDWARD SCOTT.

SALE.

MESSRS. SOTREBY, WILKINSON & HODGE sold on the 18th and 19th inst. the library of Mr. J. E. Bliss, of Barnes, including a large number of song-books, which sold well. Some of the highest prices follow: Allot's England's Parnassus, 1600, 20l. 10s. Cokain's Small Poems, 1658, 15l. 10s. Hugh Crompton's Pierides, first edition, 1658, 10l. 15s. Davison's Poems, 1621, 13l. Herrick's Hesperides, first edition, 1648, 31l. George Meredith's Poems, first edition (presentation copy), 1851, 11l. Percy Society's Publications, 30 vols., 16l. 10s.

Earl of Rochester's Poems, 1680, 21l. Grosart's Occasional Issues of Rare Books, 37 vols., 24l. Suckling's Fragmenta Aurea, 1646, 11l. 5s. Tennyson's Poems by Two Brothers, 1827, 17l. Tatham's The Fancies Theater, 1640, 9l. 5s. Wit and Drollery, 1661, 7l. 12s.; another edition, 1682, 8l. 10s. Wit Restor'd, 1658, 6l. Wits' Recreations Refined, 1654, 7l. 15s. The collection of song-books, old and modern, divided into lots, sold for upwards of 270l.

THE JUNIAN CONTROVERSY.

In No. 3674 of the *Athenæum* I was challenged by Mr. Keary to name "anybody, or two persons.....to say on a glance at the Junian writing that it is not a feigned hand." He added that, in the event of my doing so, "then all the cumulative evidence of the Twisleton and Chabot facsimiles is to go by the board." I named Tomkins, one of the great writing-masters of the last century, and I gave George Woodfall as my authority for the decision of Tomkins that the handwriting was natural. I named M. Charavay, whose qualification for the task no well-informed person would dispute.

Commenting on my reply to his challenge, Mr. Keary alleges that George Woodfall's report of what Tomkins said is insufficient, and he takes no notice of M. Charavay. If the cases had been reversed, I should have said, "You have fairly met my challenge, and I now admit, as I promised to do in that event, 'the cumulative evidence of the Twisleton and Chabot facsimiles is to go by the board.'" It may be that Mr. Keary does not care to be bound by the opinion of Mr. Tomkins and M. Charavay. I refer him, then, to one who, in this matter as in others, is a host in himself—Sir Edward Maunde Thompson.

The question of full stops between parts of the date "29 July 1769" resolves itself into one of fact. I write these lines on Saturday, the 16th of April. Mr. Keary may tell me that the 16th of the present month does not fall on a Saturday, and, if I reply that I have seen the day and date in an almanac for this year, he may retort that the day and date "exist in my imagination only." The retort would be illogical and discourteous, yet such is the precise character of Mr. Keary's retort concerning the small dashes which may be thus represented: "29-July-1769." I affirmed in the *Athenæum* for August 25th, 1888, that small dashes occur in the date as represented above. I reaffirmed this on the 9th of this month. Till Mr. Keary wrote a letter published on the 16th of April, 1898, I had not been told that I was wrong. In that letter he says, "The dashes in the date exist in Mr. Fraser Rae's imagination only." I also wrote ten years ago that Chabot, when reproducing the date, substituted full stops for dashes. Mr. Keary denies this. His vision may be better than mine. If, however, he should get any of the highly trained gentlemen who exercise authority over the manuscripts in the British Museum to state that I am mistaken, and, consequently, that I have imposed upon the readers of the *Athenæum* during ten years, then I undertake to make public acknowledgment that my eyes have deceived me, and that they are utterly worthless.

The edition of Junius published in 1812 contains upwards of one hundred letters which Junius is supposed to have contributed to the *Public Advertiser*. No proof has been given that he was the author of all these letters. He admitted to Henry Sampson Woodfall that he had been a contributor to other newspapers. The "Apsley letter," and others which I have reprinted, did not appear in the *Public Advertiser*, and for that reason, probably, none of them was included in the edition of 1812.

Mr. Keary is an entire stranger to me. If we met and discussed Junius, Mr. Keary would doubtless converse with the courtesy

which is the rule among gentlemen. If he disagreed with my views, he would not think of calling me a "very Thomas" or "Simple Simon"; and when I alleged what I believed to be a matter of fact, he would not reply that the fact existed in my imagination only. Why employ harsh and disparaging words and phrases in writing which it would be a breach of good manners to use in conversation? I have told Mr. Keary that I do not know who Junius was, and that I have no predilection for any candidate. Is it not, then, rather unworthy of him, as a fair disputant, to call upon me to surrender theories which he knows that I do not maintain? His arguments I shall receive with respect, and will answer to the best of my ability. Strong arguments are more admirable and effective than strong language.

W. FRASER RAE.

Education Office, Dublin.

I THINK that on a re-examination of the proof-sheet of Junius's letter (xvi.) to Sir William Blackstone (British Museum, Department of MSS., 27,776) Mr. Fraser Rae will be inclined to agree with Mr. Keary as to the dots (not dashes). I am perfectly satisfied myself, from an examination of the MS., that the separating marks in the proof-sheet date 29 July. 1769. are points, not lines.

On the other hand, Mr. Keary might concede that until the appearance in 1894 of Mr. Francis's book 'Junius Revealed,' no one ever thought of Junius as the writer of that date. That and the other dates were universally held to be in Woodfall's handwriting. All the other dates on the proof-sheets are cancelled and fresh ones written in instead by Junius. This one was not. If Francis's handwriting resembles this, then Francis was Woodfall!

Up to 1871 Franciscans maintained that the anonymous note and the verses were both handwritten by Francis. But in that year Messrs. Chabot and Netherclift reported, as experts, one of them that the anonymous note was Sir Philip's, and the other that the verses were Tilghman's. There were, however, some points in which the writing of the verses resembled Francis's hand. This kind of opinion is not indicative of that degree of certainty which would warrant a judgment. And the expert evidence from the handwriting is all of this kind. I am aware that Mr. Keary does not appeal to "authority," he pins his faith to "private judgment" instead. Well, private judgment in this matter has proved so many persons to be Junius that I, at least, have no faith left in any arguments whatever from the handwriting.

Woodfall's edition of 1812 has two sheets of facsimiles prefixed to the third volume. One contains a specimen of the Junian handwriting, the other some specimens of the handwriting of those most suspected of the authorship in that day—Boyd, Wilkes, Horne Tooke, Burke, and Single-speech Hamilton. Francis is not there. In 1813 Mrs. Olivia Serres proved her uncle, Rev. Dr. Wilmot, to be Junius from facsimiles. In 1816 Dr. Busby did the same, in the same way, for Prof. de Lolme. In 1825 Mr. Coventry did ditto, ditto, for Lord George Sackville. Mr. Cramp, in 1850, showed that Lord Chesterfield was Junius, and that the handwriting was that of an amanuensis, Mrs. Dayrolles. In the same year Mr. Smith, in the third volume of the 'Grenville Papers,' proved that Lady Temple had handwritten the letters, and gave it as his opinion that Lord Temple was the author. I invite any Franciscan curious in this question of the handwriting to examine Mr. Smith's facsimiles. The handwriting of Lady Temple will, I think, stagger him.

Is it not clear why Mr. Keary's case for Francis, leaning as it does almost wholly on the handwriting (I dismiss as otiose the references to bad spelling—was Francis the only one who in the eighteenth century wrote "extream," "compleat"?), must seem to Junian students to

prove nothing except the slenderness and insubstantiality of the foundation on which the Franciscan myth was built up?

When Mr. Keary shall prove all that he asserts, he will have brought Francis only up to the position claimed for Sir Philip in 1843 by Mr. John Jaques—that, namely, of amanuensis to some greater and more capable man.

M. T. DUGGAN.

HENSHAW'S PLOT AGAINST THE PROTECTOR.

DR. GARDINER connects with the Henshaw plot a ghastly act of inhumanity committed by the Protectorate Government—the execution of the priest Southworth on June 28th, 1654, at the age of seventy-two years, whose arrest had been effected under a sentence of banishment passed upon him in the year 1617. Dr. Gardiner remarks that Cromwell's "cruel refusal," when appealed to by the ambassadors of the Catholic States "to intervene to save Southworth's life," "may be to some extent attributed to the shock which the recent conspiracy had given to the Protector's nerves." A supposition that a mere conspiracy of talk, made known to Cromwell in March, could at the end of June act as a "shock" on his nerves is surely rather fanciful—certainly rather funny. Nor is Dr. Gardiner's statement that the Protector refused to intervene in behalf of Southworth quite accurate. If Mr. Symond's Diary tells the truth, Cromwell thus assured the Portuguese ambassador: "God forgive his hand should be consenting to the death of any for religion.....and did promise reprieve"; and Cromwell, apparently, sought to keep his word, for "next evening he sent the ambassador word that he was sorry he could not perform his promise, as his Council advised him that the laws should be executed to which he had sworn." Technically this was a valid reason, as Dr. Gardiner shows, because the power of pardon for high treason was withheld from the Protector.

For Southworth's execution Dr. Gardiner suggests another justification. He states that "the discovery of the assassination plot may well have led to some recrudescence of feeling against the Catholics." No proof is offered of this statement, and apparently public feeling recrudescened the other way. According to a contemporary account of Southworth's trial, "his judges did their utmost to preserve his life." When Southworth brought upon himself the death penalty by his declaration that he was a priest, they stayed proceedings during several hours whilst efforts were made to "prevail with him to plead not guilty." The judges "pressed him to do this in the public court, assuring him that if he would so plead his life should be safe." Southworth's judges showed that they reckoned on the sympathy of public opinion. And then, when Southworth insisted upon his priesthood, the Recorder (Serjeant Steel) "was so drowned in tears" that he could hardly pronounce the sentence.

In 1644, when two priests were committed to Newgate, they were led through the crowded streets by a company of soldiers, beating drums and firing off muskets, "as if they had taken the generals of the enemy." In 1654 Southworth was attended to the place of execution on a stormy day "by 200 coaches and a great many people on horseback, who all admired his constancy." It was the Protectorate Government that sought to rekindle terror and hatred of the Papists. The Attorney-General used most absurdly slender evidence to prove that "the Papists had a great hand" in Henshaw's plot. Cromwell hints in his declaration, October 31st, 1655, that the agitation among the troops in Scotland, which he falsely charged upon Major-General Overton, was partly due to "the swarming of those Jesuits which are now croaking amongst us"—a statement apparently as accurate as the assertion which I heard Lord

Palmerston make in the House, that Gothic architecture was invented by the Jesuits. And again in 1658 Sir Henry Slingsby, trepanned into high treason by the Protector's officers, acting in obedience to the Protector's orders, was accused by the judge of seeking the overthrow "of the Protestant interest, of the Protestants of England, Scotland, and Ireland."

Dr. Gardiner interweaves into the story of the Henshaw plot a reference to the pretended proclamation "by the king," dated May 3rd, 1654, offering rewards to the man who could destroy the Protector "by pistol, sword, or poison." He handsomely acquits Charles of the offence; but he attributes the proclamation to the manufacture of Sir Edward Herbert, and that he was its creator is maintained by an argument of much ingenuity.

Statements made by one so justly "in authority" as Dr. Gardiner, who draws his text from the fountain heads of history, are most justly accepted without hesitation. An addition, therefore, is desirable to his sentence, "If internal evidence be worth anything, the proclamation was never issued by Charles," of these words, "nor by any person connected with his Court." These words are supported by Guizot's estimate of the document. He points out that it bears indications "d'une origine subalterne"; judging by its style, the proclamation might even be deemed a hoax, the creation of a rowdy Cavalier, aided more by the winepot than the inkpot. The opening address, "Whereas it is apparent to all rational and unbiassed Men throughout the World that a certain mechanic fellow Oliver Cromwell hath by most wicked and accursed ways.....inhumanly and barbarously murdered my beloved Father," &c., reads like a burlesque. Nor is the proclamation brought home, even most distantly, to any one of the king's advisers, by "J. O.'s" intercepted and unaddressed letter which conveyed the document into Thurloe's hands. "J. O.'s" letter itself is a questionable production; for whilst the Royalists were compelled to exert all their ingenuity towards masking their correspondence with or for the king in every species of verbal obscurity, "J. O." subscribes himself as "his Majesty's loyal servant," and H.M.'s "large Declaration to his subjects," over which he affects anxiety, had, seemingly, no existence, save in the imagination of the writer.

In conclusion, I may be permitted to reassert that every aspect which a ruler bears to his subjects forms an essential feature in historical portraiture. The popular disbelief with which the plots and conspiracies that successively arose against Cromwell and his Government were regarded therefore deserves attention. That this feeling of suspicion was rife throughout his protectorate cannot be denied. He himself proves that during the year 1654 his first Parliament was possessed by that conviction; and on April 13th, 1658, General Fleetwood writes thus to his "dear brother" Henry Cromwell: "We have very notable discoveries of the malignant designs" of the Royalists in Sussex, for which Dr. Hewet was executed, "which I hope will convince all men that we have not pretended one, but that the thing was real"; and Henry Cromwell in reply thanks "God for the seasonable discoveries."

With such a confession before us of the distrust that attended Cromwell's Government, surely it does not seem unreasonable that some attempt should be made to supply the evidence which justified the members of Cromwell's Parliament in their refusal to accept Henshaw's plot as a genuine Royalist enterprise, and which Dr. Gardiner has left untouched.

REGINALD F. D. PALGRAVE.

Literary Gossip.

MESSRS. DUCKWORTH & Co. will immediately issue a cheap centenary edition of the 'Lyrical Ballads' of 1798, edited, with an introduction and notes, by Mr. Thomas Hutchinson. The book is not a line-for-line reprint of the original, such as that edited by Prof. Dowden for Mr. Nutt in 1890; but it reproduces the text, spelling, punctuation, &c., of 1798, and gives in an appendix Wordsworth's 'Peter Bell' (earliest published text) and Coleridge's 'Lewte,' 'The Three Graves,' and 'The Wanderings of Cain.' It also contains reproductions in photogravure of the portraits of Wordsworth (by Hancock, 1798) and of Coleridge (by Peter Vandyke, 1795) now in the National Portrait Gallery. The volume has been printed by Messrs. T. & A. Constable, of Edinburgh.

MR. J. H. SLATER is indefatigable. He announces an unlimited number of volumes with the general title of "The Literary Series of Practical Books about Books." The title of the first volume, which Mr. Slater himself is writing, is 'The Library Cyclopædia'; and this will be followed by others treating of the works of the older English authors, and of those representative of the eighteenth and nineteenth centuries, sporting and illustrated books, works on art, archaeology, history, drama, poetical works (in this instance revising the 'Bibliotheca Anglo-Poetica'), voyages and travels, old Bibles and Prayer-Books, Americana, &c. Mr. Slater is to have the assistance of experts in the several departments, and each of the volumes will be illustrated and issued at a popular price. The name of the publisher is not stated.

THE Council of the Royal Historical Society have finally decided to award the Alexander Medal for the encouragement of historical research to the author of the best essay on some subject of original research which will be announced at a later date. The successful paper will be printed in the *Transactions* of the Society, and it is hoped that the subject to be explored will prove of general value to historical students.

MR. DAVID WILLIAMSON has resigned the editorship of the *Windsor Magazine*, and will very shortly be succeeded, it is said, by Mr. Arthur Hutchinson.

MR. GEORGE W. CABLE, who is now in London, will give some drawing-room and other readings during the course of his visit.

THE papers which have recently appeared in the *Manchester Guardian* under the title 'Collections and Recollections' have been revised by the author, and will be published with a frontispiece in book form by Messrs. Smith, Elder & Co. next month. The authorship is veiled under the pseudonym of "One Who Has Kept a Diary," but it is rumoured that the writer is a Liberal politician of note.

At the Booksellers' Dinner on May 7th the toast of "Literature" will be proposed by the Chairman, Mr. James Bryce, M.P.; and Mr. Andrew Lang will respond. Mr. Zangwill will give "The Trade," while other toasts will be spoken to by Mr. John Murray, Mr. G. W. E. Russell, Mr. C. J. Longman, Mr. J. E. C. Bodley, Mr. W. J. Squires, and the Vice-Chairman, Mr. S. S.

Pawling. Two of the new poets, Mr. Newbolt and Mr. Laurence Binyon, are to be present, the booksellers, it would seem, no longer thinking that poetry is "a drug in the market."

THE principal speakers at the Literary Fund Dinner on Tuesday, May 17th, will be the Duke of Devonshire, the United States Ambassador, Mr. Justice Madden, and Lord Crewe.

MAJOR MARTIN HUME is writing the volume on 'Modern Spain' for the "Story of the Nations." Mr. H. E. Watts's volume only brought the history down to 1492. Major Hume wrote the biography of Raleigh in Mr. Fisher Unwin's "Builders of the Empire" series.

Two of the Italian academies—the Accademia dei Lincei in Rome and the Accademia delle Scienze in Turin—have just issued their year-books. Both report in the list of their foreign and corresponding members who have died during the past academical year the name of J. J. Sylvester, of Oxford. Amongst the newly elected members of the Dei Lincei we find in the mathematical-physical class the name of G. H. Darwin, of Cambridge, and in the class of the Scienze Morali, G. Goschen, of London, and T. Hodgkin, of Northumberland. The Turin Academy has elected W. Ramsay, of London, as one of its new foreign and corresponding members.

WE regret to hear of the death of Mrs. Harvey, of Ickwell Bury, an accomplished woman who wrote several books of travel and tales, the latter mostly appearing under the pseudonym of Andrée Hope. Her first venture was 'The Cruise of the Claymore,' a narrative of a voyage in her husband's yacht; her second was the result of further yachting, 'Turkish Harems and Circassian Homes.' In *Murray's Magazine* she published her best piece of work, a remarkable story of Russian life, with which, by the way, she had considerable acquaintance. She also wrote 'Chronicles of an Old Inn' (a volume on Gray's Inn), 'The Secret of Wardale Court,' &c.

THE Rev. Newport White, B.D., a Divinity Lecturer in Trinity College, Dublin, has been elected Librarian of Archbishop Marsh's Library (St. Patrick's Cathedral, Dublin) in place of the late Prof. G. Stokes. This interesting library was bequeathed by the archbishop two centuries ago to serve as a diocesan library for Dublin, and is rich in Oriental literature of that date.

MR. CHADWYCK HEALEY writes:—

"With reference to the concluding observation in your kind review of 'Somersetshire Pleas,' may I say that I fear I only am to blame? The printed sheets of the Record Office list of the sheriffs of Somerset have notes of interrogation before the names of Baldwin and Edward. These indications of doubt seem to have escaped notice in the printing of my appendix."

THE decease is announced of Mr. James Routledge, in former days editor of the *Friend of India*, and Indian correspondent of the *Times*. On his return to this country he edited the *Dundee Advertiser*, the *Western Daily Mercury*, and other journals.

THE *Oxford Magazine*, which is now in its sixteenth volume, appears this term as the property of a limited company.

WE learn that Prof. Beare has resigned the Chair of Moral Philosophy in the University of Dublin.

PROF. W. P. DICKSON has called our attention to an obvious slip in our issue of April 16th. The Glasgow University should, of course, have been represented as receiving instead of paying an annual sum of 750*l.* in lieu of the ancient privilege of a copy of all books published.

THE only Parliamentary Papers of general interest to our readers this week are the Returns of Endowed Charities in three West Riding Parishes, and in the Parishes of Holywell and Hope in the County of Flint.

SCIENCE

A Treatise on Universal Algebra, with Applications. By Alfred North Whitehead. Vol. I. (Cambridge, University Press.)

THE title of this important work is somewhat misleading; that of 'Comparative Algebra' would be more suggestive of its real nature. It stands in very much the same relation to the leading branches of symbolic reasoning as comparative philology does to the leading languages of civilized humanity. Mr. Whitehead does not discuss—or he discusses very little—the principles which must underlie all branches of symbolic reasoning, and upon which their useful progress must depend. He takes a group—a small group, but the best known—of the symbolic schemes which have already undergone development, and exhibits, firstly, their common basis of connexion; and, secondly, their various points of divergence and distinguishing characteristics. After an interesting preface and an introductory chapter (perfectly intelligible to any one acquainted with ordinary elementary algebra) "On the Nature of a Calculus," the author explains the meaning of a "manifold" and the "Principles of Universal Algebra." Here we fear that readers who have had no previous knowledge of the subjects treated will find it hard to follow him; but these, it is only fair to remark, are not precisely the readers for whom the work is intended. "Comparative study," as the author truly observes, "necessarily presupposes some previous separate study, comparison being impossible without knowledge." This does not exactly mean that the general principles discussed in Book I. are so logically dependent upon those which underlie the special algebras described afterwards that the former cannot be understood without a knowledge of the latter; on the contrary, the former constitute the very materials of which the latter are built, though not always with the full consciousness of their constructors. But there is no denying that the extremely abstract and general ideas embodied in the word "manifold" (first introduced by Riemann) and other technical terms of the so-called "Universal Algebra" are very difficult to grasp by one who has not previously passed beyond the limits of ordinary algebra and analytical geometry.

After explaining the fundamental principles of Universal Algebra, Mr. Whitehead takes the different algebras separately, and

expounds their special and peculiar characteristics. The first he passes under review, as being the simplest, is the Algebra of Symbolic Logic. This forms the subject of Book II. Here those readers who may have had some difficulty in following the author through the thorny fields of "manifolds," &c., will find themselves on easier ground. In his manner of treating the subject he follows pretty closely Boole's method as simplified by Venn, but with the modifications introduced by Pierce, Schröder, and others, adopting the non-exclusive signification of the sign of addition, with Schröder's symbol for a "subsumption." Of the first two chapters (46 pages) of this logical summary we have little to say. Though in these, as everywhere throughout the volume, the author shows a thorough grasp and mastery of his subject, we find little that is positively new. But the case is different as regards the following three chapters. These contain some important matters due to the author alone, among which may be especially mentioned his ingenious methods of dealing in complex cases with the existential import of propositions. From the strictly practical (*i.e.*, problem-solving) point of view, these methods, like those of preceding logicians, will probably be superseded by Mr. MacColl's new "three-dimensional" scheme of logic, a quite recent and wholly unexpected development of his former 'Calculus of Statements'; but this discovery in no way detracts from the theoretical value of Mr. Whitehead's researches. In the first place, Mr. Whitehead presents the subject from a totally different standpoint; and, in the next place, his declared object throughout has been, not to indicate the methods generally best adapted for certain problems, but to exhibit the leading principles common to the allied symbolic schemes which he has specially selected for comparison, and to show how these may best be applied to the various cases which present themselves. It is a common experience among mathematicians that different methods, though often applicable to the same classes of problems, have, nevertheless, their different spheres of advantageous application. The Cartesian system of co-ordinates, for example, does not lose its value because, in certain investigations, other and more modern methods are simpler and more expeditious.

We have dwelt at some length upon the preliminary portions of Mr. Whitehead's work because they contain the main principles, of which the succeeding and much longer portions are developments and applications, and also because they are intelligible to many who, though they take a keen interest in the general philosophy of symbolic reasoning, have neither time nor inclination for an extensive study of its various branches. Space does not allow a detailed criticism of the remainder of this important volume. The most valuable portions, and those in which the author shows himself at his best, are Books IV. and V., in which he expounds Grassmann's celebrated 'Calculus of Extension' and its applications. Of the validity of the reasoning on non-Euclidean space in Book VI.—at least in the form therein presented—we are rather sceptical.

for reasons which we have already given in our review of Mr. B. Russell's 'Foundations of Geometry' (*Athen.* No. 3662). But these are questions which, in their ultimate analysis, are not so much logical as metaphysical, or, to speak more accurately, psychological. Book VII. and last, in which Mr. Whitehead descends again into our prosaic Euclidean space, is interesting, and may be mastered without any appeal to the debatable principles of Book VI., of which it is wholly independent. At the end of the volume will be found an excellent index not only to the salient points of the subject-matter, but also to numerous notes and remarks about other writers. In conclusion, we have only to offer our congratulations to Mr. Whitehead for the very successful way in which he has accomplished the first portion (for a second volume is promised) of a task which it required no small courage to undertake, and no ordinary ability to execute.

ANTHROPOLOGICAL NOTES.

M. ÉMILE RIVIÈRE has laid before the Society of Anthropology of Paris an account of further researches at Cro-Magnon, in the Dordogne, immediately below the point where, in 1868, the typical remains described by Broca were found. M. Rivière there unearthed an undisturbed magdalenian deposit, containing bones—principally of the reindeer, some cut and worked—and worked flints. M. Berthomeyrou has also made explorations in the same deposit. Among the pieces of bone is one on which a full-length profile of a woman is engraved, and another on which a likeness of a bison, with a very pronounced hump, has been scratched. M. Rivière also, last autumn, made further excavations in the cavern of La Mouthe, which have been fully discussed by the same Society. Among his discoveries is a small fragment of ivory marked with nine incisions. The researches of MM. Collin, Reynier, and Fouju in the prehistoric station of La Vignette, to the south of the forest of Fontainebleau, have brought to light numerous forms of flint implements, some of them typical of the locality, which M. Capitan attributes to an early neolithic period. On the authenticity of an implement of unusual form found in the neolithic station of Vénizel (Aisne) a lively discussion took place between M. Vauvillé and M. Collin.

In *L'Anthropologie* M. Salomon Reinach discusses a statuette of a woman in steatite from Mentone, which has a curious history, having been discovered, as alleged, as far back as 1884, but kept secret by the discoverer, who, it is stated, was advised by a person in the locality not to let it be seen, lest its artistic merit should throw doubt on the antiquity of the remains discovered in the caverns. M. Reinach appears, however, to have satisfied himself of its genuineness.

The fifteenth volume of the *Bulletin* of the Society of Anthropology of Lyons contains ethnographic studies of the Armenians and of the Kurds, by M. E. Chantre. The principal article in the sixteenth volume is an essay on the muscles in man and the domestic animals, by Prof. Lesbre, written with the view of establishing a uniform and rational nomenclature.

The *Journal* of the Anthropological Institute contains the description by Mr. Read and Mr. Dalton of the three hundred panels from Benin city which are now in the British Museum. They are skilfully modelled and cast in moulds by the *cire perdue* process—the same, as the authors remark, by which fine Italian bronzes of the best period were produced. In addition to the panels are other objects, cast in the round, of which the head of a girl is figured as a specimen. This wonderful development of

art among savages like those of Benin is no doubt due to Portuguese influence. Their ivory carving, as on the elephants' tusks, is much inferior to the bronzes. The authors will treat these collections, due to the action of Sir Ralph Moor, in a more exhaustive manner in an official publication.

SOCIETIES.

GEOGRAPHICAL.—April 25.—General Sir C. W. Wilson, V.P., in the chair.—The following were elected Fellows: the Earl of Camperdown, Lieut. M. H. Clarke, and Messrs. H. D. Kyrle-Money, Bellew, F. H. Dangar, J. B. Guthrie, J. G. Holmes, P. H. Ingram, E. A. Locock, J. P. Long, J. E. Marr, A. S. Montgomery, and H. S. Simmons.—The paper read was 'Oceanography,' by the Prince of Monaco.

SOCIETY OF ANTIQUARIES.—April 23.—*Annual Meeting.*—Mr. P. Norman, Treasurer, and afterwards Viscount Dillon, President, in the chair.—Mr. E. W. Brabrook and Mr. W. G. Thorpe were appointed scrutators of the ballot.—The following were elected Members of Council and officers for the ensuing year:—*President*, Viscount Dillon; *Vice-Presidents*, Sir H. H. Howorth, Sir J. Evans, Mr. Everard Green; *Treasurer*, Mr. P. Norman; *Director*, Mr. F. G. Hilton Price; *Secretary*, Mr. C. H. Read; *other Members of the Council*, Messrs. W. P. Baildon, E. A. W. Budge, J. J. Cartwright, L. H. Cust, H. A. Grueber, W. J. Hardy, F. J. Haverfield, H. Jenner, J. T. Micklethwaite, W. H. Richardson, M. Stephenson, H. R. Tedder, and J. W. Willis-Bund, and Capt. Telfer.—The President delivered his annual address, containing obituary notices of deceased Fellows, especially Sir A. W. Franks, late President, and reviewing the principal events connected with the Society during the past year.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—April 20.—Mr. C. H. Compton, V.P., in the chair.—Some further particulars of the ancient font recently discovered at Bassingham, Lincolnshire, were contributed by the rector, the Rev. W. A. Mathews, through Mr. J. T. Irvine, accompanied by an excellent photograph. The font has been thoroughly cleansed and placed where it will no longer be overgrown with shrubs and vegetation.—A paper by Mr. G. G. Irvine upon the very curious church and well of St. Doulough, co. Dublin, was read by Mr. Patrick, Hon. Secretary. The church is situated about eight miles north-east of Dublin, not far from the battle-field of Clontarf, and at one time was the centre of a considerable village, of which many ruined dwellings remain. There is also a very good plain granite cross of early type at the cross-roads leading to the church. The ground plan of the church is in two divisions, the easternmost being much the larger, vaulted and groined, but without ribs. A modern church adjoins it on the north, from which it is now entered, although there was most probably an external door on that side originally. In a recess formed by one of the windows in the south wall is a very curious staircase leading up to a long room, which runs the whole length of the building, forming an upper floor. The walls of the church are carried up, and make a square tower in the centre, with embattled parapet. The eastern portion of the ground floor is 14 ft. 6 in. to the crown of the vault, but the western portion is in two heights, a priests' chamber occupying the upper part, and rising into the long chamber above, where it forms a raised floor of four steps. There are several stairs leading to various parts of the building and to the tower, and the whole arrangement is quaint in the extreme. The church dates probably from the beginning of the thirteenth century, and is one of a very interesting type of buildings peculiar to Ireland. The well is situated to the north-east of the church, and is in character with it. There is also a curious underground chamber, roofed with a circular barrel vault, and approached by a very narrow flight of steps from the ground level. It was probably the baptistery.—Mr. J. C. Gould drew attention to an ancient cross, a holy well and baptistery together, with an interesting church, at the village of St. Cleer, in Cornwall, and mentioned that in the tower was suspended a ringers' board bearing some quaint lines.

NUMISMATIC.—April 21.—Sir John Evans, President, in the chair.—Mr. W. Clinton Baker, Mr. L. Forrer, and Mr. J. Mewburn Levien were elected Members, and Mr. F. W. Madden an Honorary Member.—The President gave a detailed account of a large hoard of Roman Imperial silver coins recently found. It consisted of 3,169 pieces, denarii and argentei antoniniani, covering a period of about one hundred and sixty years from Nero to Severus Alexander. The later coins were in fine condition, especially the argentei, which, though rarely found

in England, were present in considerable number. The writer drew attention to several varieties of types hitherto not known, and to some which were unpublished.

ZOOLOGICAL.—April 19.—Prof. Howes in the chair.—Mr. E. W. L. Holt exhibited some advanced larvæ of the luminous fish *Scopelus glacialis*, bearing a dorsal expansion of the skin, which was believed to act as a float. The specimens had been collected by Dr. G. H. Fowler in the Farøe Channel.—On behalf of the Hon. W. Rothschild there was exhibited a fine mounted specimen of the ribbon-fish, *Regalecus argenteus* (?), from Dunedin, New Zealand, intended for the Tring Museum.—Mr. Sclater made remarks on some of the animals he saw recently in the Zoological Garden of Marseilles and the Jardin d'Acclimatation at Paris.—Mr. E. W. L. Holt read a paper on the breeding of the dragonet (*Callionymus lyra*) in the Marine Biological Association's Aquarium at Plymouth, and made some remarks on the significance of the sexual dimorphism of this fish, the courtship and pairing of which were described in detail. The female was described as a promiscuous polyandrist, and seemed to exercise no sort of choice, taking the nearest male which appeared to be in a condition to further her object. The males were much more numerous, as well as larger, than the females. The brilliant yellow colour of the mature male was due to an excess of yellow pigment, which diffused into the skin. It had an acrid smell and was highly irritating to the salivary glands. The blue colour was due to the optical properties of masses of "reflecting tissue" over a background of black chromatophores. Mr. Holt considered that the large fins and bright colours of the male of the dragonet had been evolved by sexual selection proceeding on the lines of conspicuousness rather than on those of æsthetic charms, since the male seemed to be unable to see the female except at a very short distance, and the converse would no doubt hold good if the male were not conspicuously coloured.—The Rev. H. S. Gorham sent an account of the sericorn Coleoptera of St. Vincent, Grenada, and the Grenadines, obtained through the operation of the West India Committee of the Royal Society and the British Association for the exploration of the fauna of the West Indies. Forty-two species of the sub-families Lycidae, Lampyridæ, Telephorida, Cleridæ, Melyridæ, and Bostrychidæ were discussed in his paper, of which nineteen were described as new. He also sent a second communication on the Coleoptera of the families Erotylidae, Endomychidæ, and Coccinellidæ from the West Indies, obtained in the same manner. It contained an account of twenty-two species of these families, of which seven were described as new.—A communication was read from Dr. Bashford Dean, containing further evidence of the existence of possible paired fins in the problematical Devonian organism *Palæospondylus*. He maintained his previous views, as opposed to those of Dr. R. H. Traquair expressed in a former communication to the Society.—Mr. Smith Woodward, in communicating this paper, remarked that he was inclined to agree with Dr. Traquair's interpretation of the markings on the stone round the skeletons of *Palæospondylus* as entirely due to inorganic agencies. In support of this view he exhibited the specimen from Dr. Traquair's collection noticed by Dr. Dean.

CHEMICAL.—April 21.—Prof. J. Dewar, President, in the chair.—The ballot resulted in the election of thirty-four Fellows.—The following papers were read: 'The Carbohydrates of Barley Straw,' by Messrs. C. F. Cross, E. J. Bevan, and Claud Smith; 'Isomeric Bornylamines,' by Dr. M. O. Forster; 'Some Derivatives of Benzophenone,' by Dr. F. E. Matthews; 'Researches on Camphoric Acid,' by Dr. S. B. Schryver; 'The Drying of Ammonia and Hydrogen Chloride,' by Mr. H. Brereton Baker; 'Note on the Properties of Methylene Diiodide,' by Mr. H. G. Madan; and 'The Condensation of Chloral Hydrate with Orcinol,' by Dr. J. T. Hewitt and Mr. F. Dixon.

METEOROLOGICAL.—April 20.—Mr. F. C. Bayard, President, in the chair.—Major H. E. Rawson read a paper 'On Anticyclonic Systems and their Movements.' Cyclones and anticyclones have long been recognized as powerful weather controls and their movements studied, but up to the present very little has been written in this country upon the progressive movements of the cores of the permanent high-pressure areas which are found to be associated with certain localities at different times of the year. The author referred to previous investigations by Abercromby, Scott, Loomis, H. C. Russell, and Buchan, and then proceeded to give the results of an examination which he had made of all the available synoptic weather charts for the eleven years 1881 to 1891. During this period there were 212 cases in which the centre or core of an anti-

cyclonic system was over the British Isles, and of these 130 were due to the Atlantic system, 41 to the Scandinavian, and 17 to the Greenland, 22 to the Atlantic and Scandinavian systems extending and merging together, and 2 to the same thing occurring in the case of the Atlantic and Greenland systems. It is thus evident that we owe the greatest number of our anticyclones to the Atlantic system. They occur in all months, but more especially in January, June, and October, and are least frequent in April and November. When such anticyclones move away from our area, the direction is very much influenced by the season of the year. By far the largest number drift off in some direction between north-east, through east to south, and take the more southerly course in December, January, and February. Some few between April and July move west or south-west, and still fewer north or north-west.—The Hon. F. A. Rollo Russell described the results of observations which he had made on haze and transparency during 1897. He found that the greatest clearness occurred with winds from the westward, and the least clearness with winds from the eastward. The highest mean visibility was 24 miles with west winds, and the lowest mean visibility was 10.6 miles with north-east winds.

HISTORICAL.—April 21.—Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Messrs. H. R. H. Southam, G. H. Ditchburn, and D. W. Jones.—A paper was read by Mr. A. E. Stamp 'On the Meeting of Charles XII. and the Duke of Marlborough at Altranstadt, April, 1707,' in which certain diplomatic problems which have been in dispute from the time of Voltaire were examined from the evidence of contemporary State papers.—A discussion followed, in which Dr. Emil Reich and Mr. J. F. Palmer took part.

PHYSICAL.—April 22.—Mr. Shelford Bidwell, President, in the chair.—A paper by Prof. T. C. Porter, 'On a Method of viewing Newton's Rings,' was read by Prof. S. P. Thompson.—He also exhibited a model apparatus made by the Helios Company to illustrate the three-phase method of transmitting power.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Victoria Institute, 4½.—British Submerged River Valleys, Prof. Hall.
- Royal Institution, 5.—Annual Meeting.
- Carlyle, 7½.—Kabel and Varnhagen, Mr. W. M. Wood.
- Society of Engineers, 7½.—Discussion on 'The Protection of Underground Water Supplies.'
- Surveyors' Institution, 8.—Discussion on 'Title Rent-Charge Recovery' and 'Lessons from Fire and Panic.'
- Society of Arts, 8.—The Electric Locomotive, Lecture I, Prof. Carus Wilson. (Cantor Lectures)
- Tues.** Royal Institution, 3.—The Historical Development of Europe, Lecture I, Prof. S. R. Gardiner.
- Society of Arts, 8.—Senefelder and the Centenary of Lithography, 1798-1898, Mr. J. Pennell.
- Society of Biblical Archaeology, 8.—An Oracle of Nahum, Dr. P. Ruben.
- Zoological, 8½.—Remarks on the Larger Mammals of Southern Tunisia, Sir H. Johnston. 'Some Figs and Parrots from North and North-West Australia,' Prof. R. Collett.
- Notes on Two Hares, *Lepus ocellatus* and *L. polipes*, from Tibet, and on Kashmir Macaques, Dr. W. T. Blanford.
- A Collection of Insects and Arachnida made by Mr. E. N. Bennett in Sokatra, with Descriptions of New Species, Messrs. F. A. M. Bore and O. Fickard-Cambridge.
- Wed.** United Service Institution, 8.—Economic Army Reform, Major F. N. Maude.
- Archaeological Institute, 4.—The Excavations made in Hod Camp, near Bradford, in 1897, Prof. W. Boyd Dawkins.
- British Archaeological Association, 4½.—Annual Meeting.
- Society of Arts, 6.—The Revival of Hand-loom Weaving, Miss Olive May.
- Geological, 8.—The Carboniferous Limestone of the Country around Llandudno, Mr. G. H. Morten; 'On the Graptolite Fauna of the Skiddaw Slates,' Miss G. L. Killo.
- Entomological, 8.—
- Thurs.** Royal Institution, 3.—Some Leaders in the Poetic Revival of 1780-1830, Lecture III, Canon Alinger.
- Royal, 4½.
- Linnean, 8.—Some Spitzbergen Collembola, Sir John Lubbock; 'The Structure and Development of Soranthers,' Miss Ethel Barton; 'The Species, the Sex, and the Individual,' Mr. J. T. Cunningham.
- Chemical, 8.—The Reactions of the Carbohydrates with Hydrogen Peroxide, Messrs. C. P. Cross, E. J. Reyan, and C. Smith; 'The Properties and Relationships of Dihydroxy-tartaric Acid,' Part II, Mr. H. J. H. Fenton; 'The Affinity Constants of Certain Hydroxy Acids,' Mr. S. Skinner; 'Molecular Weights in Solution of Ferriammonium, Ferrioxalates, and Periodates,' Mr. J. Murray Croft.
- Antiquaries, 8½.—Cocoon Cup belonging to Yarborough Church, Lincs, Dr. Samuel Symson; 'Agreement between the Priors of Monk Bretton and Hylth,' Mr. E. Peacock; 'A Lawsuit as to the Princess Elizabeth Stuart's Jewels,' Mr. W. J. Hardy.
- Fri.** Physical, 6.—Galvanometers, Part II, Prof. W. E. Ayrton and Mr. T. Mather.
- Geologists' Association, 8.—Notes on Skye, Mr. H. B. Woodward; 'Observations in Lapland,' Mr. A. Strahan.
- Philological, 8.—Annual Meeting; 'Memoranda on Medieval Latin,' Mr. J. H. Hensley.
- Royal Institution, 9.—Living Crystals, Mr. E. A. Minchin.
- Sat.** Royal Institution, 3.—Programme Music, Lecture III, Sir W. Parratt.

Science Gossip.

The distinguished man of science Dr. Fridolin von Sandberger, born in 1826, died on the 11th inst. at Würzburg. He formerly held the Chair of Geology and Mineralogy at that place, and was Director of the Mineralogisches Institut. He made for himself a name by a number of scientific works, among which may

be specially mentioned his 'Land- und Süswasserkonchylien der Vorwelt' and his 'Untersuchungen über Erzgänge,' published in 1881-1886.

The planet Mercury will be at greatest western elongation from the sun on the 28th prox., and will be visible in the morning before sunrise during the latter part of the month, situated in the constellation Aries. Venus is slowly increasing in brightness as an evening star, and moves in the course of May from Taurus into Gemini, passing a few degrees to the north of Aldebaran on the 8th and to the south of β Tauri on the 18th; she will be occulted by the moon on the 22nd, the disappearance taking place at 6^h 54^m, Greenwich time, in the evening, and the reappearance at 7^h 32^m, the moon at the time being a small crescent, little more than two days old. Mars is in the constellation Pisces, and does not rise until about 3 o'clock in the morning; he will be near the horned waning moon on that of the 17th. Jupiter is still a brilliant object in the evening, situated in Virgo, and setting soon after midnight. Saturn will be in opposition to the sun on the morning of the 30th, and visible all night, though low in the heavens, being near the boundary of the constellations Scorpio and Ophiuchus.

MR. JOHN HIPPIESLEY, whose death was recently announced at the age of ninety-three, was elected a Fellow of the Royal Astronomical Society in 1849, within a few years after which several contributions to their *Monthly Notices* appeared from his pen on the ring of Saturn and on other celestial objects; also a drawing of the nebula of Orion made by him whilst assisting his friend Lassell at Malta.

THE demise is announced of Mr. A. U. Allen, the editor of the lately deceased *Journal of Microscopy and Science*.

FINE ARTS

Jahrbuch der Königlich Preussischen Kunstsammlungen. (Berlin, Grote.)

THE most striking article in the 'Prussian Art Year-Book' for 1897 is that which Herr Paul Müller-Walde has modestly entitled 'Beiträge zur Kenntnis des Leonardo da Vinci.' It is divided into two portions, the first of which deals with the grievous adventures of the equestrian statue of Francesco Sforza, which should have been Leonardo's "capo d'opera"; the second treats of a sketch for the standing 'Leda' (Windsor); of a sketch from the 'Sauroktonus' of Praxiteles (p. 94, recto, of the 'Codex Atlanticus'); and of the 'Mercury,' discovered by the writer himself, in the Castello at Milan. With much minute and painful labour, Herr Müller-Walde—whose name is already well known by his work on the 'Wandmalereien des Leonardo da Vinci und des Bramante d'Urbino in den Residenzen der Herzöge von Mailand'—has accumulated and connected fragments of letters and allusions to the ill-fated colossal project of the bronze horse and his rider, which throw some light on various circumstances of its history. We know so little of Leonardo, his tragic figure has so great an attraction for all students of the Italian Renaissance, that we bear readily with the most tedious investigations if they promise us the smallest reward. Starting with some lines which occur in a letter of Piero Alamanni, Florentine ambassador to the Court of Milan, written to Lorenzo dei Medici on July 22nd, 1489, the writer shows the gradual change of feeling on

the part of the Duke Ludovico, by whom, in 1481, Leonardo had been called to Milan. He proceeds to quote from a letter found by him in the archives at Florence, which proves that the duke, though he had given the commission to Leonardo, then at the very height of his career and reputation, was distrustful of his ability to carry it through, and was actually inviting Lorenzo to send him one or two better men! With this extraordinary document, others are grouped, through the examination of which we are made aware of a steadily widening breach. Just after the famous horse stood ready for casting (1497), mysterious allusions are made to an outbreak on the part of the painter, then engaged on the decoration of certain "Camerini," the disgrace consequent on which ended only two years before the fall of the duke. To this article, of which we await the conclusion, succeeds an account of the writer's discoveries in the Castello, which will be read by every lover of Leonardo with breathless interest. A few words, on a tiny sheet of studies at Windsor, put him on the track of a decoration executed by Leonardo in the "Sala del Tesoro" of the Castello, and with infinite pains Dr. Müller-Walde succeeded in laying bare (December, 1894) the beautiful figure of Mercury, of which the head, alas! is destroyed, but the body remains, a suggestive and admirable work of art.

Amongst other papers devoted to Italian art may be cited that on the original condition of the "Cancellata" and "Cantoria" in the Sixtine Chapel by Dr. Steinmann, and an article by Dr. Schuchardt on the various figures of "Lucretia" treated by Sodoma. These are the nude Lucretia executed for Leo X. in 1513—which has hitherto been identified by some with the draped figure in the Kestner collection at Hanover, the draperies having been supposed to be a later addition—the half-length group preserved at Turin, and another figure, painted for Francesco Gonzaga, which became the property of Giuliano dei Medici, but which has since disappeared. The examination of a 'Caritas' (Berlin) by a painter of the Umbrian School, and the comparison of the Kestner 'Lucretia' with the 'Judith,' also painted by Sodoma, and now preserved at Siena, lead Dr. Schuchardt to the conclusion that the nude figure, painted for Leo X., has disappeared, and that the picture in the Kestner collection is a fourth and independent work, executed (1510-1512) as a companion to the 'Judith' for some Siennese palace, and to the conjecture that the 'Caritas,' with, perhaps, 'Justice' as a pendant, was produced by another artist at the same time for the same purpose.

With Dr. Bode's notes on the portrait of a young woman, transferred to Berlin, from the Ashburnham Gallery, a few years ago, we are on somewhat surer ground. A tempting field for hypotheses is offered by certain early Italian profile portraits which are ascribed even now to at least six different masters—the present subject has borne the names of Cimabue, Botticelli, and Piero della Francesca. It belongs, however, to a special group, all of which are executed in tempera, and distinguished by an Oriental harmony and pomp of colour. This group Dr. Bode proposes

to assign to Domenico Veneziano. Piero, he thinks, is out of the question, because he executed his portraits wholly in oil; Domenico, on the other hand, is suggested by the accent of Venetian magnificence which characterizes these works, for if he were not, indeed, born in Venice, he was certainly brought into touch with the traditions of Bellini, through his father. In his chapter on the portraits by Rembrandt of his wife Saskia v. Uylenborch, Dr. Bode returns to the studies by which he made his reputation. He now sifts the portraits made by Rembrandt of his sister Lisbeth Harmens from those of Saskia, with which they have been sometimes confused, shows from small details how the painter filled his wife's jewel-case, vindicates the claim of our Buckingham Palace 'Burgomaster Pancras and Wife' to rank as a portrait of the painter and Saskia, and brightens his pages with a most interesting series of reproductions, closing the list with the fine half-length portrait, in fantastic costume, possessed by Graf Luckner at Altfranken, near Dresden. We suspect, however, that most of his readers will turn from this to the charming image of Saskia as she appears in the silver-point drawing in the Berlin Print-Room, which Rembrandt has dated June 8th, 1633, "third day after we were betrothed." Another work by Rembrandt, the study of the head of a young Jew, now in the Berlin Gallery, receives notice from Dr. von Loga, the editor of the 'Year-Book.' It is accompanied by a not amazingly excellent mezzotint by C. Kruger, of which Dr. von Loga speaks in high terms, appearing to imagine that mezzotint is a lost art, and ignorant, we must suppose, of its successful practice elsewhere than in Berlin. He prophesies its possible revival by Herr Kruger, and in so doing is even more *mal à propos* than that provincial Frenchman who announced to the Academy at Paris in 1770 that he had just rediscovered the "lost art" of glass-painting, and was told curtly that the art was not lost, if somewhat out of fashion.

We regret that space does not admit of more than an allusion to the valuable essay by Dr. Pauli on the etchings of Hans Sebald Beham and to Dr. Max Lehr's noteworthy paper on the "Master of the Playing-Cards." We cannot, however, close the present notice without a word on the short but excellent note by Dr. Lippmann which accompanies the reproduction of a fine early drawing by Dürer recently acquired for the Berlin Print-Room. Dr. Lippmann reminds us of the great increase of our knowledge concerning Dürer's early activity, for the hypothesis which Thausing, misled by Nagler, maintained as to his relations as a copyist to Wohlgemuth is now exploded, and the various riddles which obscure the period preceding his production of the Apocalypse are beginning to clear. Dr. Lippmann traces these steps as proved by the known series of early drawings, starting from the thirteen-year-old portrait by Dürer of himself in the Albertina. The bold, free pen drawing of the 'Blind Horseman accompanied by a Foot Soldier,' which for brevity's sake is christened 'Belisarius,' should, says Dr. Lippmann, be placed relatively late, i.e., later than the works of 1489, which show inferior

drawing and the cramped execution which recalls the limitations of the engraver.

Early Florentine Woodcuts, with an Annotated List of Florentine Illustrated Books. By P. Kristeller. Illustrated. (Kegan Paul & Co.)—This is a laborious and scholarly book finely illustrated. M. Kristeller has long since established his claims to a respectful hearing on themes of the sort, and on the very first page we encounter an example of his insight. He says that the old single-leaf woodcuts that were so much prized when the merits of the xylographic art were fully recognized by scholars were supposed to be much older than they really are solely because their technique is extremely rude. He goes on to say that the oldest examples of a technical style (it should be, we think, method of design, not "style") are often likewise the most important artistically—we should say the most excellent, if not, in the artistic sense of the phrase, the most beautiful as art. "Since," adds M. Kristeller, "a new style [method] of working attracts to itself men of real artistic individuality." If for "individuality" we may read "power," we are at one with the learned author, who, although he writes English well, evidently thinks in German. He is right in saying that the "new style" degenerates when it falls into the hands of mere vulgar craftsmen. Of nothing is this more true than of xylographic design. But the cause of this degeneracy was, we suspect, less simple than M. Kristeller says. The decline is very manifest in the woodcuts produced in ever-increasing numbers soon after the middle of the sixteenth century, when the growing demand made it impossible to produce them on the old conditions. Their types grew coarser; the spirit and sense of grace which pervaded the earlier instances, the expressiveness of their style, and, above all, their simplicity, gave way to queer whims and affected efforts to be singular rather than refined. Already, as this volume and its later illustrations show, a downward course had been taken, though it had not been followed far. Thus the cuts before us (Nos. 185-6), which were borrowed from F. Frezzi's 'Quadriregio,' 1508, are crude, careless, and full of figures that are clumsy, disproportioned, and violent in attitude, but they show traces at least of better knowledge in design. "Whatever their interest," says our author, "they cannot charm us as do the earlier Florentine engravings." But we must confess that, looking at them artistically, although admitting that there is no vulgarity in them, they charm us not at all. M. Kristeller, who is nothing if not a Florentine, deplores, as well he may, the decay of Florence. He has much to say, too, with regard to the monogram of L. A. which appears on a good many cuts, such as those in the 'Historia di S. Antonio da Padova,' 1557, which he would ascribe to Venetian engravers if the Florentine style was not manifest in the drawing of the draperies, the landscape, &c. There is, by the way, a quaint view of Padua, its steeples and fortifications, behind the clumsy and lachrymose saint who is standing in a landscape which, as our author says, is distinctly Florentine in all but the cutting of the block. He affirms without hesitation that in this monogram we have the signature of the artist who illustrated the very rare 'Libro d' Abacco' (of which the first dated edition is that of 1541), which contains cuts illustrating methods of arithmetical calculation. The illustrated editions are evidently older by a good deal than the dated one, while the last leaf of one of them has the signature "Opus lucha antonio de uberti fet uenetia," which undoubtedly refers to one Lucantonio de Uberti, a weak Florentine artist who generally signed his cuts "L. A.," and seems to have gone to Venice about 1500,

and there adopted the heavy-handed method of drawing which was popular there. This person, who was of no consequence, artistically speaking, although to dryadists inexpressibly interesting, was not only a printer and wood-cutter, but a copperplate engraver, some of whose achievements are discoverable in Bartsch and Passavant texts, and were by the latter ascribed to Lucantonio Giunta, a Florentine printer and publisher of some renown, c. 1490-1510. M. Kristeller has convinced himself that Passavant was mistaken. "It need only be mentioned that some of the books whose cuts Passavant attributes to Lucantonio Giunta were not even printed and published by him," and that the signature on the cut representing SS. Catherine and George, in the collection at Copenhagen, "Opvs. Luce. Antonii. V. F.," can hardly be made to agree with the name of Giunta, whereas the explanation, "Opus Luce Antonii Uberti Florentini," is simple enough. Most assuredly this is so, and we may praise the acumen of our author without being too severe upon Passavant for not knowing that an engraving from the Cenacolo of S. Onofrio in Florence is by the Florentine Lucantonio, and not the work of an unknown craftsman. Let us add that, if we put faith in the heliotype published in the *Jahrbuch* from the only perfect copy which is known, the said Lucantonio was even more of an incompetent drudge than the figure of S. Antonio da Padova suggests. Other engravings besides the Cenacolo, with no signatures at all, are ascribed to him in this volume. In addition, our author credits his resuscitated craftsman with two drawings that are now in Christ Church, Oxford, attributed by laymen to Mantegna, and the large view of Florence now in the Print Room at Berlin, the date of the original plan of which Dr. Lippmann fixes as between 1486 and 1490. We should not like to be so precise as our author in dating the cut by Lucantonio of Florence, from this plan, on the strength of his opinion that the hatched manner of wood-engraving to represent shadows or suggest colours only came into vogue in Venice about 1500. This conviction and other historical arguments lead him to say

"that the cut of the view of Florence as well as the Florentine book-illustrations in the hatched manner were not executed before the beginning of the sixteenth century."

The point is a nice one, and may well be disputed. At any rate, whatever we may think of the art of Lucantonio of Florence, there is no doubt that M. Kristeller has in these pages made him enjoy his own again to a very great extent. While the essay we have mentioned abounds in the results of careful study, it is to the 'List of Florentine Books and Woodcuts' that we must look for help in future inquiries about the attractive and beautiful designs with which the list is concerned. It describes all the cuts with unusual completeness; gives measurements, titles, dates, and variants of 439 illustrated publications in which Florentine designers, draughtsmen, wood-cutters, and publishers were concerned; and is also a sort of bibliographical treasury, including an excellent index and first-rate typography.

THE ROYAL ACADEMY.

(First Notice.)

So far as a rapid glance at its contents enables us to form an opinion, this exhibition seems to be about up to the average. There is certainly no increase of serious efforts, and we miss from among the Academicians Mr. Calderon, who is ill; Mr. T. Faed, who has retired; and Sir W. B. Richmond, who has given himself up to St. Paul's and portraits. A few of the pictures we shall criticize separately, but the following notes on other paintings which deserve attention may be useful to the intending visitor. Among the landscapes are Mr.

E. G. Fuller's 'A Fair Wind' (No. 11), a good study of a blue sea; Mr. P. Graham's 'Road across the Moor' (28), which is above his average, as, indeed, are most of his contributions to this exhibition, including 'Moorland Quietude' (229), which is one of his best works; while Mr. J. Brett sends 'Trevose Head' (194), a rocky coast and broken sea, and 'Trevone Bay' (448), brilliant studies of sunlight and showers. We admire, too, Mr. Adrian Stokes's 'Mountains and Hill' (413) as a fine representation of huge hilltops clad in rosy light and purple shadows. Among the figure pictures are Mr. H. J. Draper's 'Autumn' (36), a bacchante sleeping, a very sound and good nudity; Mrs. E. Forbes's 'Imogen' (40), sleeping the sleep of exhaustion in a woodland glade, a work which will increase the artist's fame; and Mr. S. Lucas's 'Phyllis is my only Joy' (85), musicians at a harpsichord, brilliant and animated, and painted in the Dutch taste. Mr. La Thangue's 'Bracken' (123), though rough, is his most telling work. 'Nymph of the Chase' (128), by Mr. J. W. Godward, an archer, is a capital naked figure. The 'October' (152) of Mr. Stanhope A. Forbes, a group at a churchyard gate, excellently painted, is a fine harmony in grey. A homely idyl has occupied Mr. S. A. Forbes, who in *The Letter* (365) shows with rare force and style a postman at the door of a cottage which is lit within. A leading picture of the year will be Mr. Herkomer's 'The Guards' Cheer' (198), a scene from the Jubilee procession, a very varied study of character and very luminous red, powerfully massed. A striking exercise in warm white and black is Mr. R. Jack's 'Portrait of a Lady' (200). Mr. Orchardson's 'Trouble' (243), the parting of lovers, deserves a great deal of praise, it is full of passion; and there is much that is pretty about Mr. F. Dicksee's 'An Offering' (277), a silver Cupid proffered to a damsel by her lover. Mr. A. Hacker's 'Memories' (298) represents a lady musing in a deserted garden.

'Love Triumphant' (310), and soaring heavenward in a glory, a characteristic apologue, is Mr. Watts's sole contribution. 'Fortune and the Boy' (331), by Mr. J. M. Swan, an idyl, is expressive and the colour is good. A party-lunching at a bay-window has occupied Mr. W. Dendy Sadler in 'The Young and the Old' (400). The interior of Nelson's cabin, good painting of candle-light and many capital figures, by Mr. T. Davidson, is styled 'The Evening before Copenhagen' (457). The famous French portrait-painter M. Carolus Duran is thoroughly well represented in 'The Countess of Warwick' (484), a whole-length, life-size figure, all in black, and 'Madame G. Feydeau and her Children' (493), a life-size group. Passing into Gallery VII., we meet Mr. C. N. Hemy's large and very vigorous 'Wreckage' (529), fishermen hauling a broken mast ashore; and in Gallery VIII. hangs Mr. H. S. Tuke's 'Idyll of the Sea' (621), a good sunlit scene. Mr. J. Farquharson has depicted an impressive snow-clad valley and shadowed hills in 'The Weary Waste of Snows' (626).

Mr. R. W. Macbeth has outdone himself in the large painting (644) of masked dancers skating in an arena, an extraordinarily brilliant and energetic example of his resources. The Hon. J. Collier's 'Trouble' (657), distressed seamstresses in a garret, is decidedly the best thing he has achieved. Finally, there is a great deal to praise in Mr. D. Hardy's 'The Widow' (721), praying passionately at a table; Mr. P. Burne-Jones's portrait of 'Sir E. Burne-Jones' (790), standing at his easel; Mr. T. Somerscales's 'A Coming Squall' (959), a ship reeling in a dark, indigo-coloured sea; and Mr. J. Langton Barnard's 'The Haven' (1002), a finely painted picture of a chalk cliff and calm sea in sunlight, which is an example of good art notable for colour, brightness, delicate veracity, and breadth.

The most striking among the figure pictures of the year are those which Mr. Hook, Mr.

Alma Tadema, and Mr. Abbey have sent to the Academy. Having already described the works of the former two, we may begin our criticisms with *King Lear, Act I. Sc. I.* (138). Its technical qualities are similar to those of 'The Duke of Gloucester and Lady Anne,' which, two years ago, took the town by storm; but there is deeper pathos about it, and the inspiration is of a finer kind. The beautiful figure of Cordelia, clad in white and citron, fills the centre of a composition which in its tonality and coloration is otherwise dark and gorgeous; but the chief point of the design is her warning and reproachful look as she turns to Goneril, who leans carelessly against the wall and sneers superciliously at her sister, while Regan, with a fleeing laugh, makes a mocking curtsy to Cordelia. The artist has well shown his inventive faculty by making her husband put one hand on his fair wife's shoulder to draw her away, while he stoops and kisses her hand. Hardly less to be admired is the figure of the aged Lear, who passes into the ominously shadowy part of the picture supported between the Fool and a page, and attended by a man-at-arms bearing the royal crown on a cushion, and by his old dog, who, with bent head, steps along as slowly as his master. Cordelia's beauty is heightened by her dress, which, like that of the rest of the figures, is Romanesque. The subject was never more powerfully or more impressively dramatized, even on the stage, which is obviously in Mr. Abbey's thoughts. The chiaroscuro and colour scheme are altogether admirable. Lear is dressed in white, Goneril in red and black, and Regan wholly in black. Much praise is due to the wise choice of the costume, the unhackneyed character of which is a very striking and impressive element.

The President has been fortunate in completing *The Skirt Dance* (222), a picture which has occupied him for a long time. The subject is one quite after his own heart, and is a good illustration of his powers at their best. It has given him an opportunity of depicting a large hall, lined with sumptuously coloured marbles, paved with black-and-white mosaics, and strongly illuminated by sunlight. The architecture and the brilliant costumes, which, by the way, are splendidly harmonized, are those of Rome in her decline. The figure of a dancer, clad in a rose tissue that sways with the movements of her body, is the active element of the design and fills the centre of the hall. Her self-absorbed air is a fine point, and throughout the work Sir Edward has been more successful with the flesh tints than usual. They are clearer than on any previous occasion and more rosy. A number of beautiful and beautifully dressed ladies, seated on a bench placed round the hall, add greatly to this picture's charm and explain the presence of the dancer, who is performing for their entertainment. Sir Edward has also been eminently happy in his manner of painting the life-size, three-quarters-length portrait of *The Duchess of Somerset* (179), in the character of Jane Seymour, in which she appeared at a fancy ball last year. The stately beauty of the lady well becomes her Holbein costume resplendent with jewels and embroideries. Her attitude, too, is appropriately Holbeinesque, and as much a part of the design as the composure of the whole figure and the repose of the features. Holbein only occasionally surpassed the firmness, finish, and solidity of the flesh painting of this superb piece of portraiture; all the ornaments, the texture of the dress, and the way in which they are adapted to the figure are beyond praise as art and full of character. Sir Edward likewise sends a small landscape called *Duart Castle* (1152). It is characterized by solidity, extreme care, and an accomplished touch. It is a thoroughly homogeneous and scientific study of a somewhat sombre atmospheric effect, but as a picture it is rather hard.

Flora and the Zephyrs (64) is, we think, a sub-

ject eminently suited to the mode of art that Mr. J. W. Waterhouse always affects. It has afforded him an opportunity of depicting with exceptional brilliancy and splendour of colour a number of charming figures, such as that of the goddess. Indeed, her beautiful features are better painted, unquestionably, than anything he has done before of the same sort. They are more subtly tinted and more delicately drawn. The charms, too, and the attitudes of the Zephyrs who attend her are more varied. Yet he has not looked at his theme from the standpoint of ancient art. Not only in the faces and attitudes, but in the general handling of the subject, he has clearly adopted the point of view of a designer of the early Renaissance, not quite free from Gothic influences, such, for instance, as those of Botticelli, whose 'Allegory of Spring' will be suggested by Mr. Waterhouse's latest work. Quite a secondary instance, and somewhat undefined as to the moment of time represented, is Mr. Waterhouse's *Ariadne* (211). We presume that Ariadne, who lies slumbering upon a couch, is unaware of the departure of Theseus and his men in a bark which, introduced exactly as a disciple of Lippi working in Botticelli's mood would have introduced it, is seen outside the opening in the wall just above the sleeper. The quaint directness of this incident appeals to us, though it is not very subtle. The work lacks the appropriate sparkle and glow of 'Flora,' but it is broader and altogether more homogeneous. The dead 'Ariadne' of Leighton furnishes a curious example of the purely classical way of regarding the subject. Leighton's conception of the theme is that of a Greek of the Roman epoch; the present picture is the offspring of Florence, but has a dash of Lombard directness.

Mr. Briton Riviere, abandoning for a time the line in which he won his greatest success, has returned to a class of subject in which he first made his reputation, in a large canvas representing *The Temptation in the Wilderness* (22). He has painted with a freer hand than usual a huge pinnacle of limestone touched with the purple light of day's decline. There is a good deal of passion, though not of profound passion, in the white figure of Christ. His look has an element of protest in it, and the star of promise above is not without pathos, which will touch those whom the simplicity and unity of the design and the breadth and massiveness of its treatment have touched. It will be understood that, as in all excellent art, the treatment of the colour in 'The Temptation' is as truly part of the design as the rocky pinnacle and the double lighting of the scene.

Mr. G. A. Storey has this year relinquished the endeavour to treat in De Hooghe's manner themes such as De Hooghe chose, and has, with unprecedented success, broken what is for him quite new ground. The change is the more welcome because it indicates a very considerable advance on the painter's part. It is really possible to take great pleasure in the charming combination of the graceful nudités, well drawn, carefully modelled, entitled *An Evening Shade* (130), a beautiful landscape, almost poetic in painting, colour, and tonality, which forms a harmonious and homogeneous whole. These fine qualities are secured in a studious picture of a mountain tam at "shut of eve," while the afterglow still reigns upon the distant peaks, turning them to a sombre purple, and brings out the bodies of the bathers, a company of girls, distinctly against the darkened foliage and the pale surface of the lake. The excellence of the design is proved by the attitudes. The luminous flesh, which, purposely, is not realistically treated, the wan distance, and the pale gold sky are Venetian in their qualities and merits.

Mr. T. C. Gotch draws largely upon the older Flemish School of Van der Weyden, and therefore his works are nowadays somewhat

of an anomaly in this country, but they are not on that account less serious, beautiful, and poetical. The most important of his contributions to this Academy is *The Awakening* (511). The scene is the interior of a quasi-medieval chamber. A young damsel has become aware of the presence of three radiant angelic spirits, who, typically clad in rose, yellow, and azure, reveal themselves in a subdued glory, and, as it seems, with soft voices and gentle actions, summon her to a religious life. Her expression alone is proof sufficient of the sympathetic resources of the artist and the intensity of the girl's emotion. The beautifully un-demonstrative enthusiasm of her air is a spiritual element rarely found in art of any epoch, and most rarely so in these hasty and unspiritual times. The picture gains expressiveness, and a higher inspiration is manifest in it, from the centring of its coloration or scheme of hues upon the garments of the angels and the halo in which they are seen, and these splendours contrast with the, so to say, ascetic tints of the mundane elements of the scene. *The Children of L. Breitmeyer, Esq.* (375), by the same artist, is a life-size, very lifelike group of three young people clad in white, and busily engaged in a boys' game of "soldiers." The whole is exceptionally luminous, soft, and broad.

We are unusually fortunate in getting the brilliant original study in varied white, with tone and colour foci in the costumes of the figures, which Mr. F. D. Millet has sent to the Academy, with its mocking title of *Unconverted* (76). According to his wont, he has taken us into a room panelled in pure white wainscot, and the full, soft light that streams into it produces a great variety of "colour" and fine tones. Here an austere Independent, characteristically clad in choicely harmonized sables, sourly endures the raillery of two buxom serving-maids, severally dressed in full red and blue, whose faces and attitudes are admirable exercises in humour. The subject of the discourse with the three seems to be the unregenerate nature of woman, and, Eve-like, one of the girls holds out to her victim a blooming apple taken from a number which she has to peel, while another laughs so heartily that we could almost laugh with her. To the grim hypocrisy of the man the sub-title, "He shall put on righteousness as a garment," effectively alludes. The finish and firm touch, and the effect, which is clear without hardness, recommend 'Unconverted' to artistic eyes, and its vivacity appeals to all.

Mr. G. D. Leslie has this year combined figures with landscapes of the limestone region of Gloucestershire, where clear streams run in narrow valleys, and there are sub-tints of grey even in the verdure of the trees. *The Ash Grove* (227) depicts trees in early autumnal foliage that stand in a mass and distinct in the glowing light, and also one of Mr. Leslie's fairest maidens, wearing a blue dress and white apron—colours here charmingly employed as the chief notes of both kinds in the picture, the one being the note of colour, the other the note of light. The chief notes of the companion work are a deep rich grey and pale warm green. Here a stream and a stone-built hamlet at its side supply tender, warm, and sober hues. Bright sunlight fills the view. It is a vigorous and—being quite original in its way—rather striking, not to say startling study, and it is called *Arlington Row* (369), the title of the cottages.

Our most pleasant recollections of Mr. E. A. Waterlow are surpassed by a quartet of important works which differ widely from each other in many respects. Perhaps *The Lonely Church* (238) is the most touching of the four, thanks to the sentiment attaching to the tall old silvery-grey tower which stands, solemn and deserted, in a meadow above the sea, past which a wan gleam seems to creep slowly. The effect of an almost sombre afternoon late in September pervades the place, an

autumnal meadow on the Suffolk coast, where a town once stood, of which the church is the sole remaining relic. The reposeful sadness of the scene is sympathetically conveyed, and its delicate harmonies of tone and colour are something to be felt rather than criticized. *Moorland Road* (427), with its keys of colour and light, is stronger, and it is an excellent picture of a rough road crossing a heath. The position of a cart that is traversing the road marks the distance and grades the atmosphere. A fine sky, a deep blue firmament, and masses of brilliant white clouds render the work one of exceptional massiveness and wealth of colour. *Through the Wood* (576), on the other hand, represents with force, breadth, and strong contrasts of light, shade, and deeper colour than is usual with him, a dense grove of beeches, through which a woman is trudging in light and shadow. This work is quite different from the other two, and is equally deserving of praise. A smaller picture depicts the glow of *Summer Afternoon* (158).

Mr. David Murray is even more than usually prolific this year, and sends all his pictures to the Academy and none of them to the New Gallery. The placid pool which forms the subject of *Above the Mill* (991), studded with snow-white ducks and floating leaves half submerged, has afforded him a rare opportunity of rivaling Millais's famous 'Ophelia,' and he has shown a great deal of skill in depicting the wealth of reflections of the autumnal foliage and the brassy flush of the evening sky. *Old Shoreham* (394), an equally felicitous effort, is a picture of the tide off a low beach, suffused by reflections from the sky, where summer evening at its best flames superbly. 'Old Shoreham,' too, is a splendid piece, but, like all Mr. Murray's contributions this year, it is less finished than is usual with him. *A Summer's Day* (199) expresses with rare force and power of tone and colour the very acme of heat, as we have it in England, upon the land and a river of the intensest blue, near such an old wooden bridge as David Cox loved to paint. Much mist pervades the admirably graded and resplendent atmosphere. The river's turquoises and sapphires and the brilliance of the cirri floating overhead are the strongest points of a very vivid, yet harmonious and homogeneous picture. *Flowers of the Field* (985), another picture of sunlight not quite so intense, renders just as harmoniously and strongly, yet still more broadly and softly, a meadow all ablaze with poppies and purple thistle blossoms. A sombre-looking mill in the mid-distance lends solidity and the effect of contrast to the splendours and verdure of the foreground, while, far off, the dark-blue sea reflects the firmament, which, charged with the electricity of a coming storm, gathers purplish and ashy tints.—The sea has, as usual, claimed Mr. Wyllie, and he has done honour to its force and fury in a striking delineation of *The Harbour Bar* (883), where furious billows rise and pour themselves above the pebbly ridge, which, despite their persistency, defies them. White gulls grouped in front, a red buoy, and the dark sails of craft driving before the gale, not only add to the leading elements of the design, but they supply contrasting features of value to enhance the gloom of the lowering sky. The launching of the line-of-battle ship Goliath has offered Mr. Wyllie an occasion few but he could turn to such account as in *Entrance to Barry Dock* (886). The sparkling scene has a charm which is accentuated and made more than usually attractive by the fine colour and consummate modelling of the surface of the estuary. The red sails of a Thames barge tell happily and exactly where they are needed for the coloration and chiaroscuro of a picture which, even with their aid, is, though true to nature, somewhat in need of simplicity. The portrait of the Union Steamship Company's ship *Briton* (550) is, in fact, a lovely picture of light and the finer

colours of the sea, and the draughtsmanship is such as the public has been taught to expect from the artist. The huge vessel is steaming past Calshot Castle in fine and open daylight, an effect of which Mr. Wyllie is the past master. The portrait of the square-rigged yacht *Valhalla* (937), with all her large sails set and her studding sails on, does justice—can we say more?—to the subject and the splendid colours of a confusedly breaking sea in strong open daylight heightened by the sun.

Mr. Corbet has displayed all his fine sense of style in depicting *Florence* (922) in rainy, lowering weather, when gleams of light are flying over the grassy meadows. The purple hills have the grandeur which has often impressed us in his pictures and those of his model, Signor Costa.—Mr. H. W. B. Davis has, as became him, painted *Under the Greenwood Tree* (387) on a large canvas. The great tree stands, a bright mass of foliage, in splendid sunlight, while in its chequered shade groups of finely depicted does and fawns have found a resting-place. The sides of the valley gain abundant colour from the ably painted heather, which in being bluish is the more like nature. *A June Evening* (16) will be accepted by students of nature: a large picture of an open country covered with greyish herbage in seed. The distance and the expansive atmosphere are more than usually excellent and sincere. Conspicuous near the front is a great and ancient thorn in full, snow-like bloom, and both it and the luminous breadth of the foreground are charming. The cows, too, and calves are such as Mr. Davis excels in delineating in full daylight and its soft and broken shadows.—Mr. MacWhirter's sense of colour and light, though it is not quite so full of charm as it has often been, did not desert him in 1897 and 1898, during which period he finished, if he did not actually commence, his complement of landscapes for the Academy. In the *Isle of Arran* (206) the sea is a finely painted tract of silvery, lustrous white dashed with colours, the palest blue and faint grey, such as we always admire in this Academician's best pictures. The grading of the atmosphere is even more than ordinarily subtle. *The Lake of Geneva from Chexbres* (753) does justice to the placid atmosphere, the blue hills, and the blue lake, as they are seen from a terrace in the foreground, where a lady dressed in white is seated. Her costume is turned to good account.

Mr. Val. Prinsep has not failed in the treatment and design of *A Student of Necromancy* (283), a damsel of serious, earnest demeanour. She is obviously plunged in deep thought as she looks into the crystal sphere she holds above the flames. Much of the effect is due to her figure being half lost in the trembling shadows, whose transparent depths are most carefully and successfully depicted. Mr. Prinsep also contributes a solidly painted figure of *A Dutch Girl* (91) carrying a basket of cut grass upon her shoulder.—Mr. Gow continues to paint after the manner of Meissonier; indeed, he is one of the best trained and ablest of the school; but his capital picture of *The Signal* (700) is closely related to a similar work he exhibited last year. It is a homogeneous and simple representation of the twilight of a day of white calm, and we have seen before the sands of a low shore at the sea's edge, on which two riders and a led horse are standing, while one of the men, holding up a lantern, signals to a cutter half lost in the gathering gloom, that some one may safely land and ride away upon the led horse. The figures—not least the horses—are treated with exceptional delicacy, firmness, and clearness of touch, while in other respects we cannot find a fault in this excellent piece of art. *A Gentleman of the Road* (269), another small example, depicts a road traversing a wild heath. All the figures, though drawn on the smallest scale—from the robber and his horse to the most remote of the travellers—deserve the study of lovers of

miniature art that fails not in energy, aptitude, completeness, or style. The gradations of the very different atmosphere are as exquisitely good as in 'The Signal.'—Mr. F. Goodall's much-loved Egyptian scenes are such that we need not say more of them than that their less important parts are in the painter's usual manner, though the figures show less careful drawing than before. Of his contributions to the Academy, however, we like best the luminous and lifelike portrait of *The Artist's Daughter* (262), dressed in bright white, quite an interesting work. The portrait of *Mr. A. Crichtell* (414) is excellent; not less so is that of *Mr. H. A. Blythe* (92). On the other hand, we do not feel tempted to admire Mr. Goodall's much more ambitious picture of the interior of a harem (167), where a gorgeous damsel Don Juan would not have looked at disports herself indolently.

THE GRANT MORRIS SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 23rd and 25th inst. the following works, the property of the late Mr. J. Grant Morris. Drawings (English School): G. Barret, A Classical Landscape, with river and viaduct, 122l.; A Classical Landscape, with lake, 63l.; The Wayside Inn, 107l. Sir F. W. Burton, Helleli and Hildebrand, 204l. Copley Fielding, A View of Culver Cliff, 388l.; Arundel, 367l.; Rydal Water, 288l.; The Departure, figures on the seashore, 806l. Birket Foster, Spring, a Surrey common with sheep, 241l.; The Reapers, 257l.; A Coast Scene, Hastings, 81l. G. A. Frapp, Moulford Ferry, 85l.; The Millstream at Streasley, 75l. Sir J. Gilbert, Don Quixote and Sancho Panza return to their Native Village, 138l.; Scene from 'The Merchant of Venice,' 78l. W. Goodall, School in the Cloister, 54l.; School in St. Peter's, Rome, 54l. A. C. Gow, The Alarm, 94l. C. Haag, The Acropolis, Athens, 57l.; A Nautch Girl Dancing, 73l.; An Arab Musician, 52l. J. D. Harding, Bolton Abbey, 73l. J. Holland, Rotterdam, 262l.; By the Rialto, Venice, 231l.; The Bridge of Sighs, 115l.; A Canal Scene, Venice, 102l. A. W. Hunt, Durham, misty, 84l. W. Hunt, The Young Angler, 141l.; Purple and Yellow Plums, 105l.; Hedge Sparrows' and Linnet's Nests, 157l.; The Village Seamstress, 65l.; Grapes, Pear, and Chestnuts, 144l. Sir E. Landseer, Study of a Deer and Two Deerhounds (pastel), 162l. Sir J. E. Millais, The Vale of Rest (small drawing), 147l.; Sir Isambard at the Ford, 294l. S. Prout, Entrance to Chartres Cathedral, 336l.; A Cathedral Porch, 89l.; The Market-place, Nuremberg, 60l.; A Scene in Venice, 54l. B. Riviere, Fox and Geese, 110l.; His Only Friend, 283l. D. Roberts, Abbeville, 119l. G. F. Robson, Ely, 56l. G. Simoni, The Finishing Touch, 50l. C. Stanfield, The Castle of Anghiera, Lago Maggiore, 110l.; Heidelberg, 115l. F. Taylor, The Keeper's Daughter, 84l. F. W. Topham, The Picador, Seville, 110l.; A Scene in Wales, 162l. J. M. W. Turner, Lulworth Castle, 210l.; Malmesbury Abbey, 819l. J. D. Watson, Robinson Crusoe, 63l. H. B. Willis, Highland Cattle at a Ford, 89l. P. de Wint, A Hayfield on the River Witham, 598l.; Stacking Barley, 567l.; Near Lowther Castle, 472l. F. Ziem, View of Venice, 105l. Pictures (English School): R. Beavis, Removing Wreck from the Seashore, 170l. P. H. Calderon, Her Most High and Puissant Grace, 231l. E. W. Cooke, North Sea Fishing Pincks, 315l.; Canal of the Giudecca, Venice, 315l. T. S. Cooper, A Summer's Day, five cows, 325l.; Woody Landscapes (a pair), 215l. T. Creswick and W. P. Frith, A Glade in the Forest, 110l. T. Faed, The Silken Gown, 252l.; A Scotch Fishergirl, 115l.; News from the Crimea, 152l. Copley Fielding, Distant View of Rievaulx Abbey, 357l. W. P. Frith and R. Andell, The Halt, or the Keeper's Daughter, 183l. F. Goodall, Rachel and her Flock, 294l.; The Holy Mother,

210l.; The Doveseller, 141l.; Jochebed, 105l. A. Gow, In Possession, 120l. Sir T. Lawrence, A Portrait Head of the Countess of Harrington, 252l. J. Linnell, A Welsh Dairy Farm, 304l. B. Riviere, The Poacher's Nurse, 147l. L. Alma Tadema, The Roman Flower Market, 924l.

Drawings (Continental): J. Israëls, The Frugal Meal, 178l.; The Treat, 210l. Pictures (Continental): G. Achenbach, A Tyrolian Landscape, 220l. C. Bargue, The Sentinel, 525l. E. Berne Bellecour, The Rent Day, 199l. B. J. Blommers, First Footsteps, 231l. A. Bonheur, Spanish Drovers with Cattle, 178l. P. J. Clays, Dutch Fishing Boats, 115l. W. Diez, A Horse Fair, 120l. E. Frère, Old Friends, 168l. J. L. Gérôme, In the Mosque at Prayer, 367l. A. E. E. Hébert, The Virgin with the Infant Saviour in her Lap, 367l. J. Israëls, The Anxious Family, 997l.; Desolate, 220l. L. Knaus, The Cup of Coffee, 1,102l. R. Madrazo, The Music Lesson, 357l. E. van Marcke, The Homestead, 861l. J. Maris, The Seaweed Gatherers, 924l. T. Rousseau, In the Forest, Fontainebleau, 420l. C. Troyon, The Gathering Storm, 1,102l.

FINE-ART Gossip.

WE regret to hear that in connexion with the intended enlargement of the South Kensington buildings a proposal has been put forth which will seriously embarrass the usefulness of the Museum in the future, and will further be a constant danger to the security of the art collections. The new scheme is to include the science buildings with the art museum, instead of placing the former on the west side of Exhibition Road, for which ground was lately purchased by the nation. The lasting peril will be the increased risk of fire, which is obviously greater in an institution devoted to experimental purposes than in an exhibition of artistic objects. The new building would certainly give ample space for the whole of the present collection. But when it is considered that growth is one of the necessary conditions of all national museums, the area, even for the immediate future, would be none too large. This is allowing for the usual annual acquisitions by purchase. There is another source of accretion, however, from which the Museum has largely profited, namely, from the donations of patriotic individuals desirous of promoting the national industries in which design is an element by placing before students examples of the best art of past times. In some instances these donations have extended to the contents of entire galleries. There is no reason to suppose that private liberality has reached its limit. Rather the contrary. But that liberality may receive a serious check if it is known that available space for the proper exhibition of works of art will be wanting in the new museum.

MR. CLAUSEN, Mr. Colin B. Phillip, and Mr. Pilsbury were elected full Members of the Old Water-Colour Society on Monday evening.

MESSRS. H. GRAVES & Co., 6, Pall Mall, invite inspection from to-day (Saturday) of pen-and-ink drawings of continental and British scenery by Mr. C. Harrison.—On and after Monday next, works of M. H. de Toulouse-Lautrec will be on view at the Goupil Gallery, Regent Street, S.W.

ALL who care for the beauty of London must have been pleased by the rejection on Tuesday of the Westminster Improvement Bill by a more than decisive majority. We trust this may prove a final blow to the scheme.

THE French papers inform us of the death of M. Alphonse Girodon de Pralon, who was probably the oldest artist of this generation. Born in August, 1812, he became a pupil of Victor Orsel, and, exhibiting first at the Salon of 1841, continued to do so until that of 1864. His subjects were from religious history, and he obtained a Medal of the Third Class in 1844.

THE first of Mr. Romilly Allen's Yates Lectures in Archaeology, the subject of which is to be 'Celtic Art and its Developments,' will be delivered at University College on Wednesday.

THE decease is announced of M. B. Vautier, the most distinguished representative of the Düsseldorf School in these latter days. He was born at Morges, on the Lake of Geneva, in 1829, and originally worked at Geneva as a painter of enamels. Afterwards he studied in Düsseldorf and became famous as a painter of scenes of peasant life in Switzerland. He obtained medals at the Salons of 1865 and 1866, a Second-Class Medal at the Paris Exhibition of 1867, and a First-Class one at that of 1878. He was also a Knight of the Legion of Honour. His works were numerous, and are commonly found in German picture galleries.

AMONG the attractions of the Salon are M. J. Lefebvre's 'Portrait of Madame Veuve Postma' and his 'Portrait de M. le Comte de Kerchove de Denterghen,' M. Rochegrosse's 'Le Chant des Muses' (for the Sorbonne), and M. Falguière's statue of Cardinal Lavignerie. The vernissage of this exhibition, as well as that of the Société Nationale is fixed for to-day (Saturday).

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts. ST. JAMES'S HALL.—Herr Arthur Friedheim's Pianoforte Recital.

QUEEN'S HALL.—Mr. Schulz-Curtius's Wagner Concert.

ST. GEORGE'S DAY is not celebrated in England with so much enthusiasm as the patron saints' days of Scotland and Ireland. Nevertheless Mr. Manns thought it well to arrange a programme chiefly of English music at the Crystal Palace last Saturday, and the experiment was successful, as there was a very large audience. The selections included Mr. Hamish MacCunn's overture 'Land of the Mountain and the Flood,' pieces from 'The Martyr of Antioch' and 'The Golden Legend,' Bishop's glee 'Sleep, Gentle Lady,' and Mendelssohn's 'Lobgesang.' The choir sang excellently, and, of course, justice was rendered to the solos by Madame Ella Russell, Miss Ada Paterson, and Mr. Henry Piercy.

Herr Arthur Friedheim, a highly capable pianist, who has been absent from London for some years, was heard at the first of three recitals on Saturday afternoon. A pupil of Liszt, he is evidently imbued with the fascination which the Weimar virtuoso exercised on all who came in contact with him. Liszt was represented on this occasion chiefly by the strangely bizarre Sonata in B minor, a work which was generally condemned when it was first introduced here by the late Mr. Walter Baehre, but which improves greatly on acquaintance. Herr Friedheim's interpretation was powerful, and his fine technique enabled him to revel in the difficulties of the music. He was heard to somewhat less advantage in Chopin's characteristic Sonata in B minor; and nothing can be said in praise of 'Islamey,' an Oriental fantasia by the Russian composer Balakireff, or of an extremely ineffective transcription of Wagner's 'Tannhäuser' Overture. What object can be gained by offering derangements of this sort it is impossible to say.

The first of Mr. Schulz-Curtius's so-called Wagner Concerts on Tuesday evening served once more to prove the splendid

qualities of Herr Felix Mottl as a conductor. The Wagnerian selections commenced with the Overture to 'The Flying Dutchman,' which was grandly interpreted. Then came the opening of the second act as far as Senta's ballad. The Spinning Chorus was not particularly well sung, and Madame Ella Russell was but moderately successful in the air. The 'Siegfried Idyll' was exquisitely played, and the last piece on the programme was the 'Kaisermarsch.' In the first part were Beethoven's 'Leonora' Overture, No. 3, not played to absolute perfection, two delightful ballet movements from Rubinstein's opera 'Feramors,' and Mozart's 'Jupiter' Symphony. The last-named glorious masterpiece may be described as the triumph of the evening, every detail in the score being brought out with marvellous clearness and with the utmost attention in the matters of accent and rhythm. It was in every respect a memorable performance.

Musical Gossip.

MR. THEODORE WERNER gave the first of his historical violin recitals at the Queen's Hall on Friday evening last week, his programme including works by Corelli, Bach, Spohr, Wieniawski, and Saint-Saëns. He was assisted in songs by Mlle. Eva Cortesi.

THE chamber concert of Mr. Arthur W. Payne in the Queen's Small Hall last Saturday evening was chiefly noteworthy for the first performance of an incomplete Septet for pianoforte, strings, and wind, as originally written by the late Thomas Wingham. The premature death of this gifted musician was a source of grief to many, as a quantity of graceful and melodious compositions, not, perhaps, very powerful or original, had issued from his pen. The septet had to be finished from rough notes by his pupil Mr. Barclay Jones, as only the first and second movements had been completed by Wingham himself. As it stands the work is scholarly, and decidedly more grave in tone than the majority of the deceased composer's efforts. It was earnestly and artistically rendered by Messrs. Payne, Channel, Hambleton, Draper, E. F. James, Borsdorf, and Barclay Jones. Items by Beethoven and Schubert were included in the programme, and Miss Mabel Calkin rendered some high-class songs.

THE vocal recital given by Madame Clara Poole King on Monday afternoon at the Queen's Small Hall was successful, the concert-giver being a contralto of a pure type and well trained. She sang little-known airs by Caldara, Jomelli, Augusta Holmès, G. Fauré, Franz Ries, and Hans Hartman, and some American songs with expression and charm, proving herself an excellent artist. Miss Evangeline Florence, Miss Clara Asher, Madame Clara Mansfield, Mr. Plunket Greene, and Mr. Louis Pécskai took effective part in the performance.

NOVELTIES are always expected at the Walenn chamber concerts, and one of a sad nature was presented on Tuesday evening at the performance in the Queen's Small Hall. This was an unfinished Pianoforte Trio in D minor by the late Farquharson Walenn, who, after winning the Novello Scholarship at the National Training School and the appointment of organist at St. Alban's, Holborn, died at the early age of twenty-four. This was a loss to music, for the portion of the trio that the composer lived to complete shows conclusively that he had a graceful and facile pen, and could use it in the most engaging and musicianly manner. By a melancholy coincidence, the section of the work completed is headed "andantino patetico." The unfinished trio was excellently played by Miss Dora Bright and Messrs. Gerald and Her-

bert Walenn. The remainder of the programme, in which Miss Esther Palliser and Madame Belle Cole took part, scarcely calls for comment.

THE Carl Rosa Opera Company produced Wagner's 'Tristan and Isolde' in English at Liverpool a few days ago, the performance, under the direction of Herr Eckhold, with Mr. Philip Brozel and Mlle. Elandi in the leading parts, being warmly praised by the local critics. Doubtless we shall witness it on the next visit of the company in London.

It is worthy of record that Mr. Robert Newman's benefit concert, which takes place to-day at the Queen's Hall, will be the 106th performance of his orchestra during the present season. This fact is, without the shadow of a doubt, unexampled in the history of music in England.

A WORK of no ordinary interest to musicians is in course of preparation by Prof. Niecks, of the Edinburgh University. This is a life of Schumann, told for the first time in full detail. Until the death recently of Madame Schumann it was impossible to publish many of the particulars connected with the composer's sad end; but these and other fresh matter obtained from Madame Schumann will now be made public. Prof. Niecks has already shown his fitness for the work by an admirable life of Chopin, which is, indeed, the standard biography of that composer.

Two other works of importance to musicians may also be expected shortly. The first is a biography of the late Sir Robert Prescott Stewart, the Dublin University Music Professor, from the pen of the Rev. O. J. Vignoles. The second is an entirely new edition of the monumental work on the organ known familiarly as "Hopkins and Rimbault." This is being prepared by the veteran Dr. E. J. Hopkins, who has lately retired from his post as organist at the Temple Church.

WE are sorry to record the death of Signor Li Calsi, which occurred rather suddenly a few days ago. Though not a great musician, he was a careful conductor, and in his best days an elegant pianist. Latterly he devoted himself mainly to teaching, and was an esteemed professor of the Guildhall School of Music. The death is also announced of Miss Nanetta Kuhe, the eldest daughter of Mr. Kuhe, which also occurred somewhat suddenly last week. Miss Kuhe was a facile pianist, and her premature decease must be a severe blow to her aged and respected father.

THE reports that Mr. Edward Lloyd had refused to sing at the forthcoming Leeds Festival in consequence of the adoption of the French pitch have, of course, no foundation in fact, because the eminent tenor has repeatedly sung at the Queen's Hall, where the diapason normal is maintained.

WE are glad to learn that the Halle Manchester concerts were financially successful during the past season, under the direction of Mr. F. H. Cowen, and the orchestra appears to be extending its work in other provincial centres.

DR. O. PAUL, Professor of the Theory of Music at the University of Leipzig, and for many years musical teacher at the Conservatoire there, died on the 18th inst., at the age of sixty-two. He was greatly esteemed as a musician and a musical writer, having been the author of a 'Handbuch der Tonkunst,' of a 'Geschichte des Klaviers,' and of a 'Lehrbuch der Harmonik.'

PERFORMANCES NEXT WEEK.

SUN. Orchestral Concert, 8.30, Queen's Hall.
MON. National Sunday League Concert, 7, Queen's Hall.
TUES. Mr. Arthur Friedheim's Pianoforte Recital, 3, St. James's Hall.
WED. Mr. Frank Pemberton's Concert, 3, Queen's Small Hall.
THURS. Herr Josef Claus's Concert, 3.15, Steinway Hall.
FRI. Miss Cowen's Dramatic and Musical Recital, 3, Steinway Hall.
SAT. Madame Kirch Schorr's Pianoforte Recital, 3, St. James's Hall.
SUN. Miss Adela Verne's Pianoforte Recital, 3, Steinway Hall.
MON. Madame Grimaldi's Pianoforte Recital, 8, Salle Erard.
TUES. Highbury Philharmonic Society, Berlioz's 'Faust,' 8, Highbury Athenæum.

WED. M. Lamoureux's Concert, 3, Queen's Hall.
THURS. Mr. H. Drake's Vocal Recital, 3, Queen's Small Hall.
FRI. Miss Hester Orway Smithers's Concert, 8.30, Queen's Small Hall.
SAT. Miss Mary Broadbridge and M. Jean Walther's Vocal Recital, 8.30, Steinway Hall.
SUN. Mr. Brunton Steel's Recital, 3, Steinway Hall.
MON. London County Council Band Concert, 3, Queen's Hall.
TUES. Royal Choral Society, 'The Flag of England' and 'The Golden Legend,' 8, Albert Hall.
WED. Banjo Concert, 8, St. James's Hall.
THURS. Strolling Players' Orchestral Concert, 8.30, Queen's Hall.
FRI. Mr. G. C. Ashton's Lecture on 'Der Ring des Nibelungen,' 8.45, Queen's Small Hall.
SAT. Miss Giulia Rullis and M. L. Przemysler's Concert, 3, Queen's Small Hall.
SUN. Signor A. Simonetti's Concert, 8, Queen's Small Hall.
MON. Miss Evelyn Downes's Concert, 3, Queen's Small Hall.
TUES. Mr. Mann's Annual Benefit Concert, 3, Crystal Palace.
WED. Miss Agnes Witing and Madame Elce Mathis's Song and Pianoforte Recital, 3, St. James's Hall.
THURS. Miss Dudley Hill's Concert, 8, Queen's Small Hall.

DRAMA

THE WEEK.

COMEDY.—'Lord and Lady Algy,' a Comedy in Three Acts. By R. C. Carton.
GLOBE.—'The Master,' a Comedy in Three Acts. By G. Stuart Ogilvie.

THOUGH announced as light comedy, 'Lord and Lady Algy' has a strong infusion of farce. It is amusing and hilarious, and as a picture of the manners of the day is not wholly caricature. The pleasure derived from it, however, scarcely bears investigation, and the most that can be said in its favour is that enjoyment in the end prevails. A confession of weakness seems to be involved in placing an important portion of the action at a masked ball. In paulo-post-Robertson comedy the favourite device for getting incongruous characters together was a picnic. The more recent method is hardly any improvement. We do not feel very sure of our ground when we see an elderly duke intruding into the house of the wife of a bone-boiler to which he has not been bidden, and pushing about in a promiscuous crowd in vague pursuit of a son who attempts vainly to escape him. A scene in which he is recognized as a former lover by the mother of his hostess, an elderly female in a preposterous costume, who tries once more by her skittish levity to entrap him, might easily have incurred condemnation, and the visit of the hero to the same ball in a state of intoxication is a not very probable or justifiable proceeding. The imbroglia, recalling in some respects that of 'The School for Scandal,' arises from the loan by a good-natured spendthrift, Lord Algy, otherwise Charles Surface, to his plausible and hypocritical brother, the Marquess of Quarmby, otherwise Joseph Surface, of his chambers for the purpose of an assignation with a married woman. This act of foolish and reprehensible good nature causes him to be regarded as a would-be seducer by Lady Algy, from whom he is separated, his father, and the husband of the frail fair one. He has, accordingly, a sufficiently uncomfortable time until his wife, and decidedly better half, comes to his rescue, restores his fortunes impaired by gambling, and, for fear worse should befall, resumes the control of his life. Slight as is the story, it leads to some situations the farcical nature of which is redeemed by slight but effective touches of pathos. Mr. Hawtrey lifted the whole into success by clever acting. Some telling lines were assigned Miss Compton as Lady Algy. The general cast might have been stronger. The play was sympathetic, and prevailed over some weaknesses and many improbabilities.

Interest in the production of the latest comedy at the Globe is practically confined to the appearance of Mr. Hare in a

new part and the return of Miss Kate Terry to the stage. 'The Master' itself is destitute of dramatic grip, unconvincing, and, in the second act, dull. It is wholesome, and almost, but not quite, sympathetic; but can claim no other merit. In story it reminds one of 'Our Boys,' less the comic scenes and the opposition of characters. It shows the slow conquest and subjugation of a peppery and tyrannical old financier, who turns out of the house for disobedience his wife and children, and clasps to his breast a hypocritical, time-serving, and larcenous nephew, of whom he makes a partner, and who repays his kindness by ruining him, millionaire as, at the outset, he is. Comic enough are the tantrums of this gentleman, as shown in Mr. Hare's admirably finished style. We refuse him, however, the slightest measure of sympathy when he banishes his wife from his home on account of her visiting a daughter in a serious illness following confinement. Mr. Olivier would have done well to render the character moderately human, and to have indicated more carefully the processes by which his obstinacy and ill-temper are finally overcome. Miss Kate Terry suffered from nervousness and apparent loss of voice. There was much beautiful suggestion, but little that went beyond. The most attractive performances were those of Miss Mabel Terry Lewis as a young girl, and Mr. Gilbert Hare as a confidential clerk. The piece was well mounted and the general cast was adequate.

The Great French Triumvirate: Four Plays rendered into English Verse. By Thomas Constable. (Downey & Co.)—Mr. Constable has in this volume rendered Racine's 'Athalie,' Corneille's 'Polyeucte,' and Molière's 'Misanthrope' and 'Tartuffe' into English verse. Frankly, we do not think they were worth publishing. As exact translations for the benefit of those who do not know French, they are not close enough to the original; and even if they were, the number of those who would like to read these plays, and do not know enough French to read the originals, is so infinitesimally small that their wants are hardly worth considering. Or if they are to be judged independently of the originals, these renderings have no distinctive merit, without being particularly bad. For although the translations are fairly free, they do not avoid the air of being translations—obvious tags, for example, occur to fill up lines, somewhat difficult sentences are to be found, and parenthetical phrases are too frequently resorted to. On the whole, the two tragedies seem to us better done than the comedies; they are very far from reminding us of Corneille's magnificence or of Racine's exquisite taste, they are too diffuse; but there is nothing to offend in them. The comedies are translated with too much attempt at modern slang, which is, perhaps, tolerable in rendering Aristophanes, but certainly not in the case of Molière: phrases like "The Great Panjandrum," "Good Lord! what rot!" and "What a bore!" are very jarring, while

Just you give me back my gal!
Keep your splendours one and all,

as a translation of

Reprenez votre Paris.
J'aime mieux ma mie, oh gay!

is intolerable. We have noted one or two inaccuracies, such as

ATHALIE. Soldiers of this dream-phantom, make an end,
JOAD. Soldiers of God, arise! your king defend,

for

ATHALIE. D'un fantôme odieux, soldats, délivrez-moi!
JOAD. Soldats du Dieu vivant, défendez votre roi!

and a mistake as to Abner, who is referred to on p. 37 at the beginning of Act II. scene vi., and not Joad, whose love for Judæan kings Nathan refers to. There is too much garrulity in some of the introductions to the plays.

Les Grands Écrivains Français.—Racine. Par Gustave Larroumet. (Hachette & Cie.)—This is a model of taste and conciseness as a short sketch of a great subject. The life of Racine so far as it affected his work is told in the first and larger part of the book, and in the second there is a clear and uncontroversial criticism of his work. Both in France, as M. Larroumet notes, and in England the popular estimation of Racine has risen again to as high a point as ever; and no better companion for a schoolboy when reading Racine's plays could be imagined than this little brochure, written with much charm and tact, while it will be a pleasure to anybody who cares for Racine. We do not know if the idea is original, but we could not imagine a more apt comparison than M. Larroumet's of Racine to Mozart; it is one of those illuminating comparisons which seem to explain the art of the explained and the comparison.

La Société du Mercvre de France publish two plays by M. Henry Bataille, of which the Breton legendary tragedy in verse, *La Lépreuse*, does not attract, while a modern tragedy in prose, *Ton Sang*, is remarkable in its gloomy passion. Both have been acted in Paris in one of the new theatres.

Dramatic Gossip.

MR. AND MRS. KENDAL appeared on Monday at the Grand Theatre, Fulham, in a drama by Mr. Walter Frith entitled 'Not Wisely, but Too Well.'

New farcical comedies have been produced at the Avenue and Terry's theatres. At the former house a piece called 'The Club Baby,' presumably that which, under the same title, was seen on September 19th, 1895, in Ealing, was given on Wednesday for the first time in London. At the latter Mr. Terry, disregarding theatrical superstitions, produced on Friday 'Shadows on the Blind,' by Messrs. Darnley and Bruce, which also has been previously seen in the country.

'LOVE WISELY' is the title of a one-act piece by Mr. Charles Hannan which has been given as a *lever de rideau* at the Avenue.

OTHER one-act novelties which have seen the light are 'Constancy,' a duologue, by Mr. Cyril Hallward, played at the Comedy by Mr. W. T. Lovell and Miss Mabel Hackney; and 'An Attic Drama,' by Mr. Fred James, given at the Garrick by Messrs. Raieimond and Raynor and Miss Maud Abbott.

MR. FORBES ROBERTSON has been received with much favour in Dublin as Macbeth. It seems certain that the performance will before long be seen in London.

A MEMORIAL to the late Amy Sedgwick, to be erected by subscription, will be placed in the Art Gallery at Brighton.

FOLLOWING the modern example of many other successful novelists, Miss Beatrice Harraden has decided to write a play. She has sketched out her plot and created her characters with a special view to the requirements of Miss Ellen Terry, with whom she has been in consultation on the subject.

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